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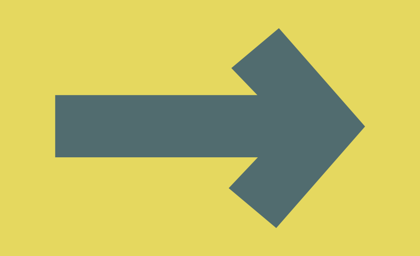

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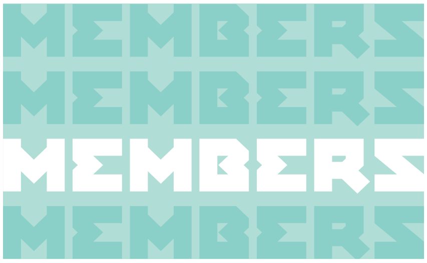

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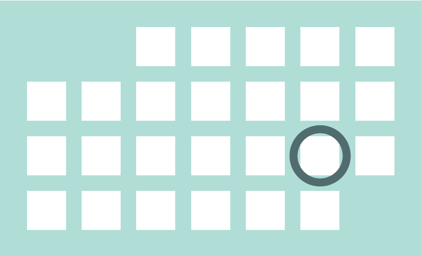

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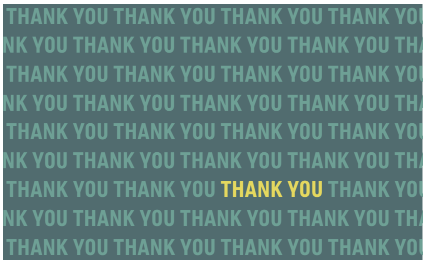

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ON THE COVER

Cleveland-based conceptual artist Lauren Yeager is one of five artists chosen by SPACES Executive Director and colleague, curator Lauren Leving to be part of *Everlasting Plastics*, the exhibition at the US Pavilion during the 2023 Venice Biennale Architettura. Pictured on the cover are two of Yeager's works, Cooler with Vessels and Dish Rack Tower, commissioned for Sculpture Milwaukee 2021. Photo by James Prinz.

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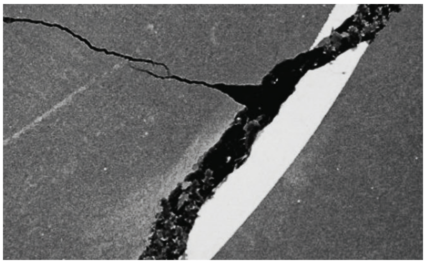

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NOTHING ARTIFICIAL

While we were in the early stages of choosing stories for this issue of *CAN Journal*, the prospect of content generation by artificial intelligence was all the rage in media and social media. As an experiment, I considered the prospect of illustrating the phenomenon by publishing a story generated via AI. How would artificial intelligence navigate the world of regional art, specifically of Northeast Ohio?

This might be intriguing, I thought. This might have some value. So I visited ChatGPT. And it had some value—but not in the sense that we got something we'd actually publish.

"Discuss, in 1000 words, the nonprofit art sector in Northeast Ohio" was the first prompt I tried.

The robot responded with this bit of banality: "Northeast Ohio is a region with a rich cultural heritage, and the visual arts have always played an important role in the area's cultural identity. The region is home to a diverse range of nonprofit visual arts organizations that contribute significantly to the artistic and cultural landscape of the region."

Sure, the grammar is fine. And to be fair, the robot did correctly identify the major institutions and the dates of their founding. But in the face of its overwhelming shallowness, I decided to have another go, aiming this time for something more specific.

"Tell me in approximately 500 words who are the most important living visual artists in Northeast Ohio."

Acknowledging the subjective nature of the question, and allowing for robots to have their own taste, and while absolutely agreeing that ChatGPT's first choice—Michelangelo Lovelace—was indeed among the region's important artists of late, we have to note some errors. Lovelace made some prints, but overwhelmingly his practice was devoted to paint: no intelligent writer would give those two descriptors equal weight in describing this artist, as ChatGPT did. And while many people no doubt learned from him and his work, the robot was at best misleading in describing the painter as an educator: he worked by day as a nursing assistant. Finally, we might think that the multiple reflections on the occasion of his passing—in outlets such as *The New York Times, ARTnews*, and *CAN Journal*, among many others—might have helped the AI do better at choosing "living" artists.

We won't quibble with the remainder of ChatGPT's choices, even if anyone who has any real intelligence on the subject might have taken up the debate. But we asked the same question again.

In our second round, the late Michelangelo Lovelace surfaced again. After that, though, the robot named four entirely different artists. "Make up your mind," we said to ourselves, quietly. And we read on. This time, the robot's failure to grasp the meaning of the word "living" brought to bear the late great Julian Stanczak—along with other choices both reasonable and dubious.

We moved on to curators, asking a similar question. ChatGPT named one curator who is no longer in the region, crediting him with helping to "establish the Akron Art Museum as a leading institution in the region." But that curator—whom we won't name, by way of protecting the innocent—never worked at that museum. And another who—contrary to AI's assertion—never worked at SPACES, and had nothing to do with *Oh Gods of Dust and Rainbows*.

We're going to just go ahead and suggest that art students, collectors, and anyone else looking for reliable information about art of the region look to sources other than artificial intelligence. Like these pages, for example. In this issue of *CAN Journal* you will find profiles of the artists (including Cleveland-based Lauren Yeager) chosen by SPACES for the 2023 Venice Biennale, which opens at almost the very same time as this magazine hits the streets. You'll also find profiles of the following: Tiffany Graham Charkosky, who is the new director of art and culture at Cleveland Public Library; artist Morgan Bukovec, who has been making art from comments made to her by restaurant customers; author and curator Key Jo Lee, who left the Cleveland Museum of Art to become chief of curatorial affairs and public programs at the Museum of the African Diaspora in San Francisco; Parade the Circle lead artist Hector Castellanos Lara; collector Joe Kisvardi; and CAN Triennial / ARTneo Exhibition Prize artist Eva Kwong.

Of course you'll also find a multitude of organizations previewing their upcoming shows. We look forward to seeing you.

Michael Gill
Editor/Publisher

ARCHITETTURA

MEET THE US ARTISTS OF THE 2023 VENICE BIENNALE

by Grace Carter

As this issue of *CAN Journal* goes to press, curators Tizziana Baldenebro of SPACES and Lauren Leving of moCa Cleveland were on the verge of departure for Italy, where they would oversee the installation of *Everlasting Plastics*, the exhibition they have built for the US Pavilion at the 2023 Venice Biennale Archittetura. Their proposal, via Cleveland-based SPACES Gallery, was chosen by the State Department to represent the US this year—the first time ever for an Ohio institution. Baldenebro and Leving chose for the exhibition five artists, all from or with strong ties to the Midwest: **Simon Anton** (Detroit), **Xavi L. Aguirre** (Chicago/Detroit), **Ang Li** (Boston), **Norman Teague** (Chicago), and **Lauren Yeager** (Cleveland). According to a statement from SPACES, *Everlasting Plastics* "will present a series of works, ranging from sculptures to installations, which collectively invite visitors to reframe the overabundance of plastic detritus in our waterways, landfills, and streets as a rich resource."

CAN Journal spoke with each of the five artists to learn more about their practices, and what they were creating for the exhibition at the Venice Biennale. The exhibition is on view May 20 through November 26.

SIMON ANTON

Simon Anton is a Detroit-based artist primarily working with plastic. He graduated with his BS in architecture from the University of Michigan Taubman College of Architecture and Urban Planning, then went on to complete his MFA in 3D Design from the Cranbrook Academy of Art. While studying at the University of Michigan, Anton co-founded Students for the Environment, a program that focused on collecting plastic and recycling. He then began collaborating with others from the architecture school to tackle the technology of plastic-making. He has consistently worked with plastic since 2012 because it is embedded with contemporary issues, and he continues to learn more about the material and create new processes around it.

Environmentalism is one of Anton's deep values, so he uses waste plastic in his art and design practice, transforming the material through knowledge and process. In Detroit, there is ample plastic industry, allowing him to source materials, including automotive waste, from various manufacturers. In 2022, he was awarded a Knight Arts Challenge grant for Transforming Trash, a project to teach local youth how to recycle plastic and turn it into public art. One of his passions is supporting younger designers through education and community, so this project aligned with the themes he enjoys.

Anton's practice walks the spectrum between art and design, with works that are sculptural and decorative and others that can be functional and live in a home. His work for the Venice Biennale is concerned with architectural ornamentation, specifically looking at different points in architectural history. He is exploring new methods of working with plastic through a process of making metal sculptures and then grafting plastic onto those frameworks. "The Biennale environment provided a rich architectural pedestal to explore ornamentation at different points in architectural history while simultaneously talking about a very contemporary and future-affecting problem of plastic waste," Anton said.

In addition to his artistic practice, Anton is co-founder of Got Grief House, an organization that supports Detroit area children, teens, and adults experiencing grief. He is also co-founder of Thing Thing, an experimental design group. Established in 2012, the organization designs processes to work intuitively with materials and methods usually reserved for industrial production—like plastic.

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Instagram: @simonantonstudio

XAVI L. AGUIRRE

Xavi L. Aguirre is an assistant professor of architecture at the Massachusetts Institute of Technology and an architectural designer. As a designer, they run stock-a-studio, an award-winning practice based in Chicago and Detroit. Their artistic practice consists of material assemblage that augments reality. Aguirre's background is in set design, which later led them to architecture. Their installations are hybrids of sound, lighting, and moving images influenced by production design. "I think of architecture as a built environment," Aguirre said.

Aguirre draws inspiration from the mundane, bringing awareness and attention to the expertise behind utilitarian objects. "We tend to ignore embedded intelligence," they said. They highlight qualities that don't often catch our attention, like the way music festival stages can be packed up into a truck—the reason being years of careful honing to perfect the design.

In connection with the Industrial Midwest, Aguirre uses Unistrut heavily in their practice. Unistrut is a channel often used to support heating, ventilation, and air conditioning systems. It is a durable product, and the company is based in Ohio. Aguirre reappropriates this product, which is typically found in industrial settings, for more institutional and domestic spaces. They also paint Unistrut in bright colors that wouldn't appear in a warehouse.

Aguirre's work unearths new facts about plastics. They look at the materials used to create artificial environments meant to safeguard us against the elements. Often, the materials used to shield us from weather, water, or dust are the same materials at fault for the very environmental damage these shelters are meant to protect us from. The work for the Biennale will occupy two rooms of the pavilion. Aguirre constructed an immersive installation—"a complete world to bring the visitor into," they said—that consists of four different tiny sets. Each set is reminiscent of what the artist considers an extreme environment and shows readiness for wear and tear. For example, one of the sets is a club, which must be prepared for partying, spills, and the like. There is also a video component. "The video is moody. It paints a picture of the end of the world and doesn't glorify the materials," Aguirre said.

The work for the Biennale is in many ways the culmination of Aguirre's past work, exploring their trajectory from set design to architecture. They describe their work as observing how materials, commodities, and products pass through culture and our economies. It is about more than the materials; it is about the consequences that they trigger. "Materials come with baggage," Aguirre said.

Website: stockastudio.com
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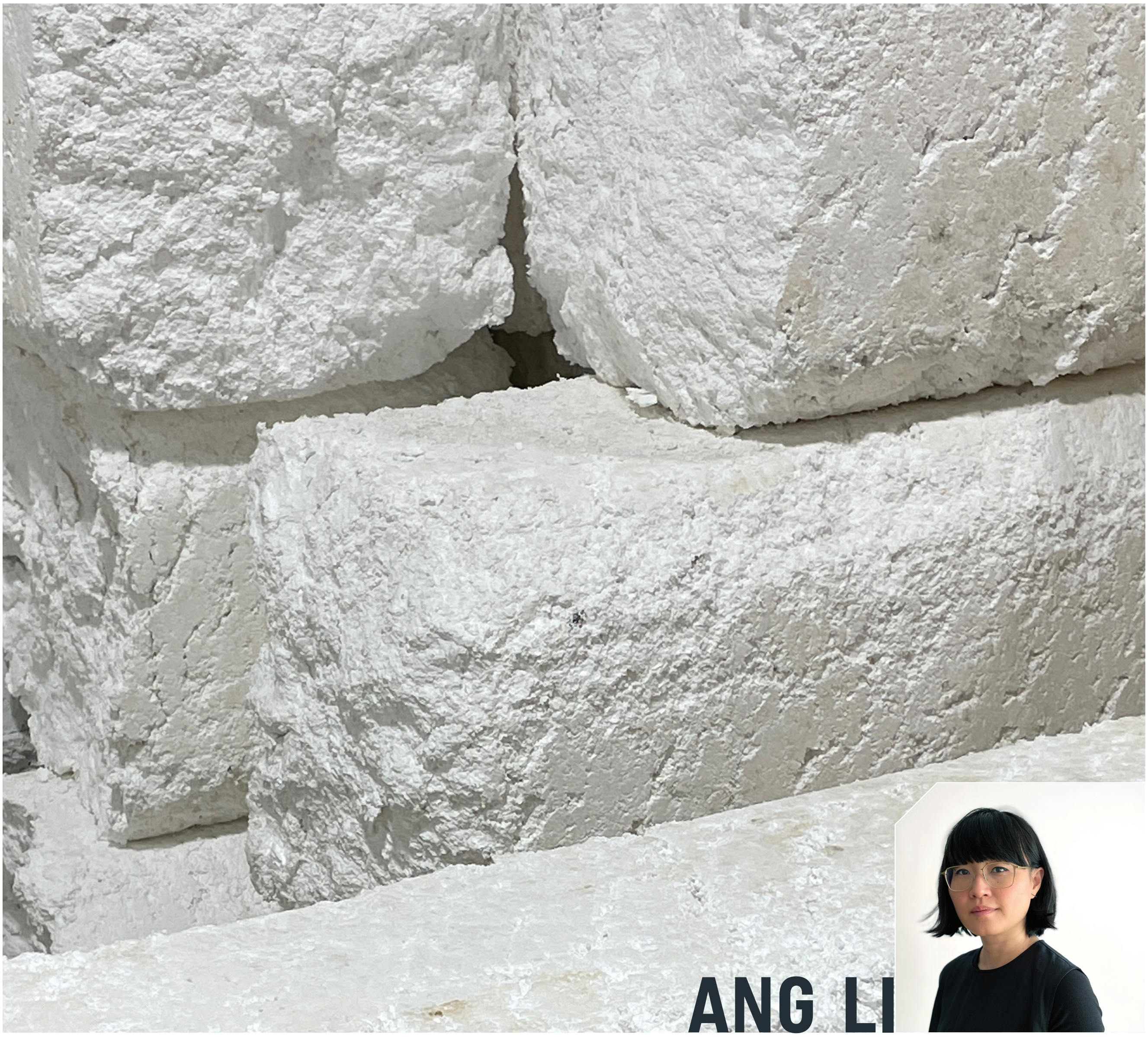

ANG LI

Ang Li is an architect and assistant professor at the School of Architecture at Northeastern University. She earned her BA in architecture from the University of Cambridge and a MArch from Princeton University. Li is based in Boston, Massachusetts, and her research and creative practice investigate the maintenance practices and material afterlives of the contemporary building industry.

Li mainly uses reclaimed and recycled materials that people are familiar with, such as plastic and conventional building materials. Her work is informed by her background in architecture and its intersection with art. She looks beyond the building and at the curation of materials over extended time periods. Li creates site-specific installations and considers inherited site conditions, discarded materials, and consumption practices. In architecture, designs are prototyped so that they can be easily reproduced; Li's artistic process departs from this tradition and moves into the stories that materials can tell. She is interested in what the waste-processing industry reveals about our consumption practices and value systems.

Some of Li's more recent work considers the role of petroleum-based products in the building industry. Plastic is a common building material used by the construction industry in insulation, sealants, and liners. However, these materials are often hidden from view. Li confronts the role that these materials play, not only in construction but in ideas about the climate. The focus of her work for the Biennale is EPS foam, which is often used by the construction industry. The material is 98% air, so it is lightweight, which makes it appealing when building faster and larger. The work for the Biennale will be a 33-foot wall installation that examines the role of plastic within geological environments.

Li used to practice architecture commercially but doesn't design buildings in her current practice. Her work looks beyond the existing market where there is room for speculation. "Architecture is a process making the invisible visible," Li said.

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NORMAN TEAGUE

Norman Teague is a Chicago-based designer and assistant professor at the University of Illinois at Chicago. He graduated from the School of the Art Institute of Chicago, and his practice is focused on projects and pedagogy that address the systematic complexity of urbanism and the culture of communities.

Teague tends to work primarily with wood, which often leads to furniture, products, or visual arts. His products range from chairs to shelving to retail fixtures and tables. "The work has become a way for me to tell or mend stories that recognize the ties to my heritage. My relationship with wood and found objects informs my reappropriating objects that carry a narrative, or the love I have for forming wood to do something new," Teague said. He occasionally works in slip-cast ceramics in small batches. The original forms for the slip-cast items come from wooden and found objects. "The organized and intentional obscurity of the final object and its fired finish in porcelain gives it new life," he said.

Teague is inspired by architecture, modern or traditional, that speaks to thoughts of family, traditions, dependency, equity, monumentality, language, or labor. His current work stimulates personal thoughts that visualize ideas on public space and speak a language of Black joyous freedom.

His connection to the Rust Belt comes from growing up in Chicago and noticing the varying infrastructure that supported a labor market and kept numerous families employed. The southeast side's rail lines run parallel to South Chicago and to the remnants of factories waiting to be reappropriated. Today, like many people who live in and around these structures, he speculates on how these shelters can become new vessels of life.

Currently, with the invitation from the *Everlasting Plastics* curatorial team to the Venice Biennale, Teague has begun to explore the possibilities of reworking plastics to become new objects that pay respect to traditional hand works. "From collecting the proper plastics to carefully heating and extruding multitudes of colorful transitions to configuring them into new objects that reflect techniques that reflect our diasporic mother hand, it is a learning experience," Teague said. "The overarching connection is the value that comes from having room to explore, which ultimately means making room for mistakes, retooling, and moving forward with learned lessons and using time to develop in-depth responses."

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LAUREN YEAGER

Lauren Yeager is a Cleveland-based visual artist who holds her BFA in sculpture from the Cleveland Institute of Art. She works with found objects, and as of the past several years, she has used collected materials mainly sourced from curbside trash. Yeager enjoys the process of curbside collecting for many reasons: it's exciting and fun, and feels more community driven rather than aesthetically driven. "I need to have some sort of reason or logic behind material choices," she said. Found objects help the work feel more accessible because people are already familiar with them outside of the context of fine art.

She sees evidence of Northeast Ohio's plastic production in her finds, such as five-gallon buckets and Step Two and Little Tikes toys. "These are national products that happen to be rooted here," she explains. "I see it as a portrait of America, rather than specifically Ohio." Generally, she doesn't limit her practice to plastic only—she is open to other materials she finds on curbs, like terracotta, concrete, or domestic objects. Her work tends to be predominantly plastic because households often throw it away. "The formal qualities of plastic work well in the sculptures I create through different casting processes," she said. Another reason she has access to a lot of plastic through gathering materials from curbs is because Cleveland has a large trash-gathering culture, but most people are looking for scrap metal—there is not as much competition for plastic. Using found materials also challenges her to evolve her practice and find new ways to incorporate something new.

Yeager is most inspired by connecting the formal qualities of found objects with art history, elevating them to a higher aesthetic than they were intended for. She references classical Greek and Roman architecture and more mainstream twentieth-century art that can be found in public places.

For the Venice Biennale, Yeager is constructing all new sculptures that will be outdoors in the courtyard. These sculptures will be placed upon gravel beds so that people can approach them more closely and wander through. There will be more than ten sculptures in total, composed of familiar objects that are common to us in the US, such as coolers and parts of children's playsets. "I am trying to foresee how my background and practice can be placed in the new context of the Venice Architecture Biennial," she said. "I am thinking about architectural history and how the objects and sculptures connect to it. The works will be responsive to the building and the courtyard. Scale was also a big consideration; I began seeking and incorporating larger objects into my compositions to balance the scale of the exterior site."

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NO TIME TO WASTE

Parade the Circle Lead Artist Hector Castellanos Lara Speaks of Dragon Flies

Interview by Michael Gill

Parade the Circle—the Cleveland Museum of Art celebration of community and creativity, with its iconic floats created by community groups and international artists, its stilt walkers, its festival village, and crowds in the tens of thousands—returns from its pandemic hiatus in 2023, for the first time since 2019. In this comeback year, the museum has named Hector Castellanos Lara as the lead artist. A native of Guatemala, Castellanos has called Cleveland home for more than thirty years. He was first involved in the parade in 1997, with a community group from the now-defunct nonprofit organization Escuela Popular. He became a paid staff artist the following year. Hector spoke to CAN about coming out of the pandemic, and about the theme he chose for this year's parade—Transformation: Dragonfly / Libélula.

Parade the Circle 2023 lead artist Hector Castellanos Lara. Photo courtesy of the artist.

CAN: *So how is it coming back after the pandemic?*

HECTOR CASTELLANOS LARA: Many people have curiosity about what the artists have made during those three years, because they didn't have chance to exhibit, you know? We accumulated ideas, because during those three years, in a way, we had more time to think. Many of us didn't work for a while. So we discovered new things at home. We did improvements in our houses. Some people started thinking about creating new jobs, other people cleaned the entire basement. And we found things that [we had forgotten], and got inspired to adapt those items for new inventions or new art.

CAN: *Can you talk about the theme you have chosen as the lead artist?*

HCL: It was a new challenge for me, to develop a theme. I think that it came to me at the right moment in the beginning of the year, because I had some visions about a little insect that probably people don't pay attention much, but it has been with us for more than 300 million years, so it's not new. And this is the dragonfly, or in Spanish libélula. The dragonfly is a symbol of transformation and many other things, like hope, new beginnings. Also is creativity, and courage. Dragonflies have 360-degree vision, and can fly in any direction, even backwards. So the spiritual meaning is so strong that there is the same in many cultures in the world.

CAN: *It sounds like a very good theme, after the pandemic.*

HCL: If it lands close to you, that means that it's giving you input to do something that you're thinking for a while. And actually the dragonfly is saying, just do it now, okay? There is no time to waste. That [idea relates to] the life cycle of the dragonfly, because most of its life is in developmental stages, from an egg, all the steps until he becomes an adult and gets his wings. After that, for a dragonfly, the rest of the time is not going to be much. So this means, you know, just do it now. And if a second dragonfly comes, you see it again, that means that you didn't get the message.

I come here just to tell you that there's no time to waste.

Parade The Circle | Noon Saturday, June 10
Kickoff at the north entrance to the Cleveland Museum of Art

SIN TIEMPO QUE PERDER

Héctor Castellanos Lara, principal artista de Parade de Circle, nos habla de las libélulas

Entrevista de Michael Gill

Traduccion de Damaris Puñales-Alpízar

Parade the Circle – la celebración comunitaria de la creatividad que tradicionalmente organiza el Museo de Arte de Cleveland, regresa por primera vez desde 2019 –luego de una pausa causada por la pandemia-, con sus icónicas carrozas diseñadas por artistas locales e internacionales, personas en zancos, fiesta y miles de participantes. Para este regreso, el Museo nombró a Héctor Castellanos Lara como artista principal.

Originario de Guatemala, Castellanos Lara hizo de Cleveland su hogar hace ya más de treinta años. En 1997 participó por primera vez en el desfile como parte de la ya desaparecida organización sin fines de lucro, Escuela Popular. Al año siguiente recibió honorarios por su trabajo en la preparación de los festejos.

Héctor habló con CAN sobre el fin de la pandemia, y sobre el tema que eligió para el desfile de este año 2023—Transformación: Dragonfly/Libélula.

CAN: *¿Qué te parece este regreso post–pandemia?*

HECTOR CASTELLANOS LARA: Mucha gente tiene curiosidad por saber qué han hecho los artistas durante estos tres años en los que el festival no ha tenido lugar. Hemos podido acumular ideas porque durante este tiempo, de algún modo, tuvimos más oportunidad para pensar. Muchos de nosotros no estuvimos trabajando durante meses, así que pudimos descubrir nuevas cosas en casa e hicimos algunas mejorías en nuestros hogares. Algunos empezaron a pensar en crear nuevos puestos de trabajo, otros limpiaron sus sótanos. Y en este proceso hemos encontrado cosas [que habíamos olvidado], pero que nos han servido de inspiración y hemos podido adaptarlas a nuevos inventos o nuevas creaciones artísticas.

CAN: *¿Puedes hablarnos un poco sobre el tema que, como artista principal, has escogido para el desfile?*

HCL: Desarrollar un tema fue un nuevo desafío para mí. Pero creo que llegó en el momento adecuado a principios de año porque tuve una visión sobre un pequeño insecto al que probablemente mucha gente no le presta atención, pero que lleva con nosotros más de 300 millones de años, así que no es nuevo. Se trata del dragonfly, que en español es libélula. Este insecto es símbolo de la transformación, de la esperanza y de nuevos comienzos. También es símbolo de la creatividad y del coraje. Las libélulas tienen un campo visual de 360 grados, y pueden volar en cualquier dirección, incluso hacia atrás. Tal significado espiritual es tan fuerte, que es común en muchas culturas en el mundo.

CAN: *Me parece un tema muy apropiado después de la pandemia.*

HCL: Si una libélula se posa cerca de ti, esto significa que te está dando el impulso para hacer algo en lo que has estado pensando por algún tiempo. En realidad, la libélula te está diciendo: “hazlo ahora. No hay tiempo que perder”. Esta idea se relaciona con el ciclo de vida de estos insectos, porque la mayor parte transcurre a través de estadíos de desarrollo, desde el huevo hasta que se convierte en un insecto adulto y le crecen las alas. Luego de esto, la libélula no tiene mucho más tiempo de vida. Por lo tanto, tiene que hacerlo todo en ese momento. Si una segunda libélula llega a ti y tú la ves, esto significa que aún no has entendido el mensaje: “Solo he venido para decirte que no hay tiempo que perder”.

Parade The Circle | Sábado 10 de junio al mediodía
Salida de la entrada norte del Museo de Arte de Cleveland

KEY JO LEE HAS A NEW BOOK AND A NEW ROLE

Former CMA curator appointed chief curator at Museum of the African Diaspora in San Francisco.

by Yidiayah Naomi

MoAD
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AFRICAN
DIASPORA

Key Jo Lee left Cleveland to become chief curator at the Museum of the African Diaspora in San Francisco.

I had the pleasure of sitting with Key Jo Lee, newly-appointed chief curator at the Museum of the African Diaspora (MOAD) in San Francisco, to discuss her time at the Cleveland Museum of Art (CMA), her upcoming book *Perceptual Drift: Black Art, and an Ethics of Looking*, and the way museum curation might evolve.

In her transition to MOAD, Cleveland's community has lost the representation—as a woman and as a Black person—Lee offered, and also her critical eye for visual storytelling. Still, her impact has laid a fruitful foundation. Lee was promoted in January of 2022 from assistant director to director of academic affairs and associate curator of special projects at CMA. Having taken an untraditional academic route while working within the museum, Lee credits CMA for trusting her, and her colleagues for supporting her ideas.

WHAT ACADEMIC AFFAIRS WAS AT CMA, AND WHAT IT COULD BE

Key Jo Lee prioritized building equity as her first goal within the academic affairs department while highlighting nontraditional avenues for those interested in museum careers. Lee, herself, learned in her late twenties the nature of museum careers and took the journey of undergraduate studies in her thirties to further explore the field.

IS THERE STILL A NEED FOR BLACK CURATION?

The answer is yes. Lee says one person [in a curatorial role in a major museum] is not enough. It is necessary to have a broad perspective on curating Black art.

Lee reflects on her own interest in astrophysics, Black infinitude, and things related: how they exist outside of a broad perspective and how they expand universally. How is Black art seen universally? Curation of Black art needs that same consideration and eye. At its core, Black art needs to be seen at the elemental level.

One must realize that Black art is rarely considered in the large conversation of American art: it's almost an afterthought.

Lee expands on the point that [while they are treated as universally relevant] white artists and whiteness don't have a special ability to be universal. That's part of the issue. This notion that whiteness is so flexible that it can become and be anything versus thinking about it in the ways that time and space actually work—in that both things are highly specific and all-encompassing. Blackness needs to be explored in that way.

HOW CAN A CURATOR REMOVE THAT BOX THAT BLACK ART IS PUT IN?

In curation circles, there is inevitably a question about quality when Black art is considered. In the past, Lee said she would call out everything when it came to microaggressions; in time she realized the effect of policing those behaviors was she was left carrying the burden of confrontation and feeling drained. It was intense extra labor.

Seasoned at this point in her career, Lee still addresses restrictive attitudes toward Black art and artists in real time, but with a calm technique that forces people to look at their own logic. *What suggests that quality would be in question? Where is the lack of quality in the candidate, art, and artist?*

According to Lee, successful and sustainable questioning of implicit bias in the art world requires a core skill—being authentic when working with other curators who are not familiar with Blackness. Lee says no to code switching, when she doesn't feel like it, and asking people to do the research. Offering basic [conceptual] definition and offering resources and leaving it at that. In refining her method, Lee learned to preserve her energy while addressing underlying racism and getting the work done.

Early in her career, Lee served on committees where she was constantly doing two jobs: curating art and teaching colleagues to respect Blackness. In time, it became clear that she needed to invest her time in the work that was meant for her. She expresses a deep appreciation for the time spent serving on those committees, the perspective, and the insight into learning how people's minds work. To counter biased lenses, Lee found it is important to do the things you're passionate about.

CHIEF CURATOR AT THE MUSEUM OF THE AFRICAN DIASPORA

Supported by a grant from the Mellon Foundation to elevate the museum's presence as a global leader within the contemporary art world, MOAD in San Francisco appointed Key Jo Lee as chief of curatorial affairs and public programs. Lee began her new role in January.

The decision to leave the CMA wasn't easy, but an opportunity to really craft a creative direction for the institution excites her. Rather than thinking about how her ideas can fit in the umbrella or appeal to the shape of the CMA, instead she's able to shape what that direction is for MOAD.

African studies differ enormously from African American studies. Lee is experienced in broadening her own knowledge, with a particular interest in the Black Pacific experience. She learned only recently that there is a Polynesian Black Panther Party; there's a big reggae culture in Papua, New Guinea; and all these interesting connections.

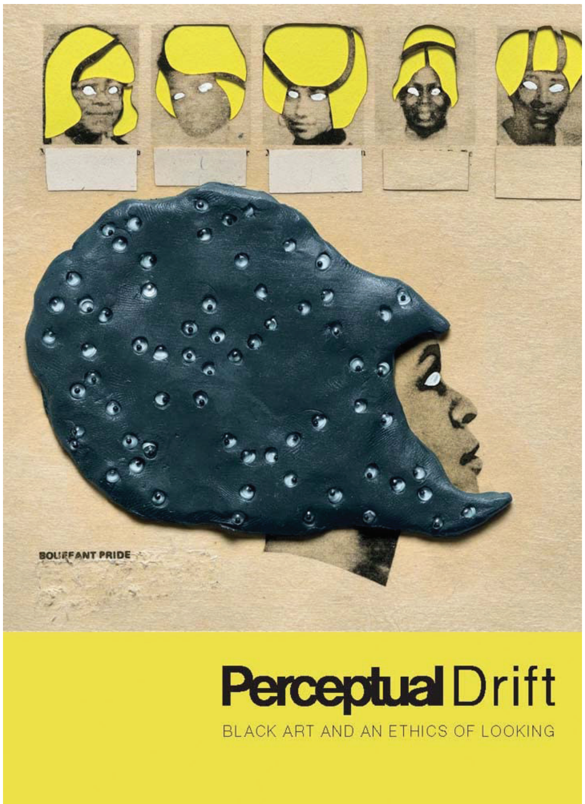
Lee is excited to explore these cultural connections. She plans to give opportunities to other curators who can use their expertise to collaborate on exhibitions. She is excited about the potential as chief curator and the opportunity to highlight contemporary art. There will be a combination of exhibitions from her own ideas, collaborations with other curators, and then also guest curators in lone exhibitions.

Lee speaks passionately from a position of growth, which is dramatically different from the perspective (and stigma) that museum curation is stuck in its ways.

NEW BOOK—*PERCEPTUAL DRIFT: BLACK ART AND AN ETHICS OF LOOKING*

Perceptual Drift: Black Art and an Ethics of Looking is a new model on reframing the study and of Black Art. It opens with an essay by Lee introducing the concept of "perceptual drift" as it relates to how Black Art is perceived, followed by its contributors' and co-authors' approaches to the continued challenges of the historical and contemporary status of Black lives in their respective fields. Co-authors include Erica Moiah James, Robin Coste Lewis and Christina Sharpe.

Perceptual drift is about thinking how we get at the erasures or oppression that are in the art archive through the ways that we narrate the history. It accounts for all of our sensory engagements with a particular object or reading, and allows for those readings to intersect.



Perceptual Drift: Black Art and the Ethics of Looking, by Key Jo Lee, 2023.

Perceptual drift accounts for what art can spark in us, whether it be memories, previous reading, or other interactions with art. It speaks to that feeling and not just to what's being organized into a very clean narrative. Curators need their expertise and must have investigated the archives. One cannot say the narrative is missing if they haven't spent any time investigating. One needs to take that—alongside lived experience, memories, and the things that come up as one engages with this work—and sense what the work is demanding of them.

Lee has multiple authors speak to this. Her notes are rigorous when it comes to archival research, and they include things like personal narrative. Co-author Robin Coste Lewis, a poet, is informed by historical knowledge and deep investment in art and art history.

Cleveland wishes Key Jo Lee well in her journey and is immensely grateful for her time and investment into The Cleveland Museum of Art.

This interview was conducted via Google Meet in December 2022.

Perceptual Drift: Black Art and an Ethics of Looking, by Key Jo Lee (Author), Erica Moiah James (Contributor), Robin Coste Lewis (Contributor), Christina Sharpe (Contributor), 80 pages, Hardcover, published in 2023 by the Cleveland Museum of Art, is available at CMA and on Amazon.

NOBODY'S BABY

Artist Morgan Bukovec's *are you on the menu?* series needles the sexism she encountered in the service industry.

by Jeff Hagan

Morgan Bukovec has been involved in the service industry on and off since she was fifteen—including working the counter at Rudy's Quality Meats, her grandfather's butcher shop in Willowick. But it was in the bar and restaurant biz as a server and bartender—working five days a week and sometimes pulling double-shifts—that she was put through the grinder of sexism, misogyny, microaggressions, and just plain aggressions.

At some point in that career, she began to take note—actually, notes—of what customers—men—said to or called her, from the seemingly innocuous ("young lady") to the outright harassing ("You'd look good with a cigar in your mouth"; "sugartits").

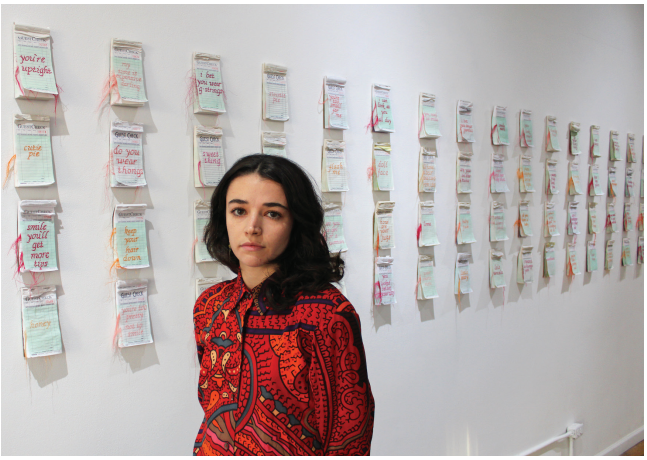
Bukovec's art practice has been centered around collecting found objects and assembling them into collages or saving them in her studio and memory for possible later use. She is a long-time journaler who works out her thoughts in words and drawings, clippings, pictures, odds and ends. She began to mull over what to do with all of these words tossed or hurled at her as a server with varying velocities and aims. The words themselves became her found objects. "How," she wondered, "do I make this a visual?"

Browsing Instagram, Bukovec came across an artist with whom she was already connected who was doing cross-stitching work. Drawn to the way the stitched words looked "very old school and vintage," and aware of the history of cross-stitch belonging to the realm of "women's work," she messaged the artist to ask about the process. The artist sent her an A-to-Z letter-making guide. Now Bukovec had her medium but wasn't yet sure of her canvas.

"There was the question of where am I cross-stitching this? And I simply looked at the floor of my bedroom and was like 'Oh there's a guest check pad,' because these were objects that I was bringing home really unconsciously. I'd bring home pens all the time; they were always attached to me at work, in my pocket. So that's another part of it: this guest check pad being attached and part of my physical body while this experience is happening, and it being even a reflection of that body infliction, of that needle going in and out of this page that is fragile and breakable."

She took a guest check pad, penciled out the first word she remembers writing down back when she first took notice of what was said to her, and stitched it into the pad with red thread. The word was "Baby."

And so began *are you on the menu?* a series of work, now numbering 100, that was assembled as part of a solo show at the Kaiser Gallery in the fall of 2022.


you're uptight
my time is expensive darling
i bet you wear g-strings
cutie pie
do you wear thongs
sweet thing
smile you'll get more tips
keep your hair down
honey
you're too pretty not to smile

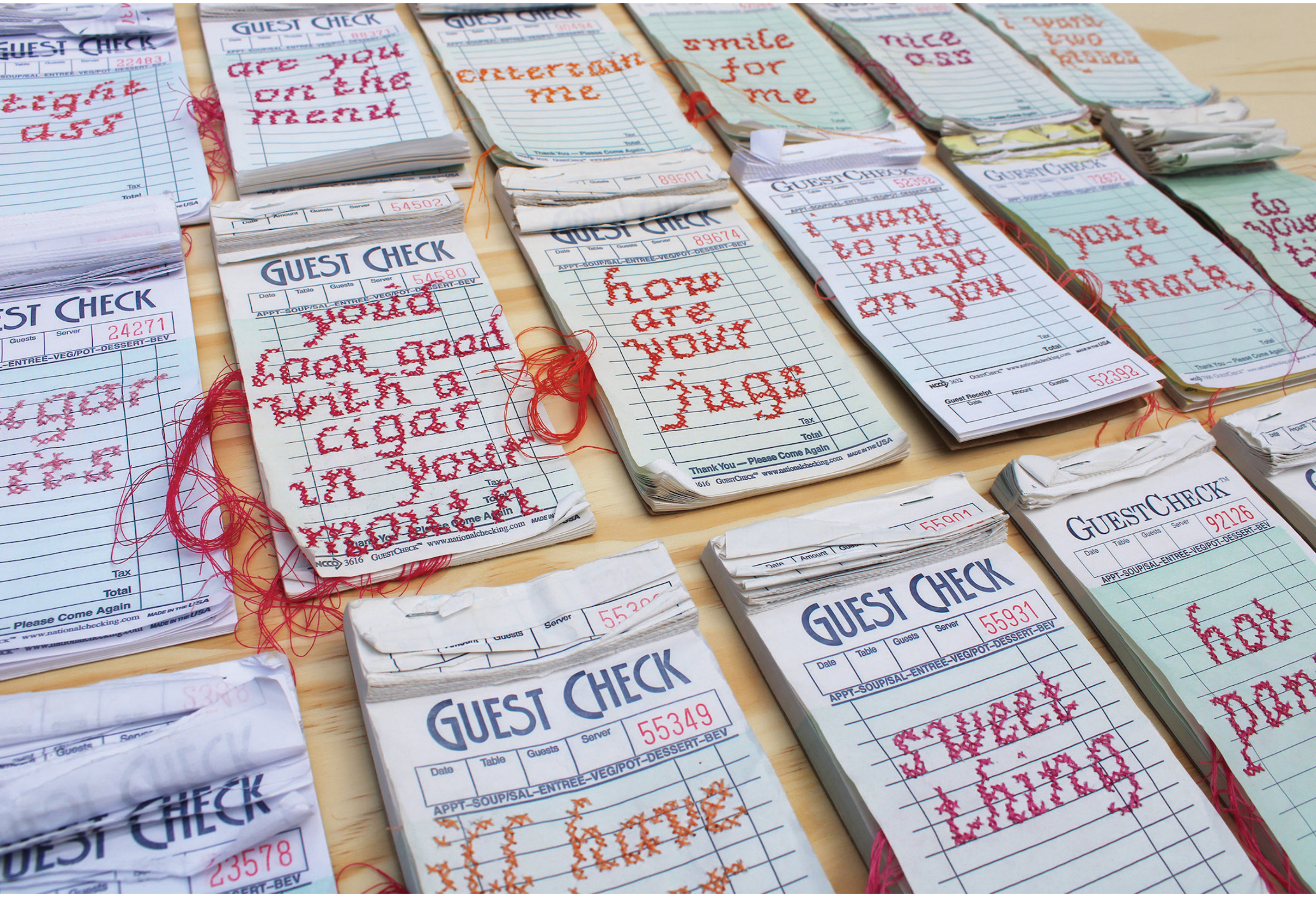
Artist Morgan Bukovec

"It's not typical to cross stitch on paper—typically it's done in fabric," Bukovec says. "The cross-stitch community and textile work and crafts work is really meticulous and strives toward perfection. So a cool part of it for me was straying away from that idea of perfection as I'm stitching the words. After I map it out in pencil and the alignment makes sense, there are rips and tears. Situations would happen where the back of the words would fill up with knots and these layers of thread. If you flip the work over, underneath you see this tangled mess. I really enjoyed that part of it."

"The underlayer of it is just really messy. And that goes back into the work: This experience has been messy and tangled and it's been internally frustrating and complicated; it has not been something that's been precise and easy to deal with. There's also beauty in that."

Bukovec calls working on this project "a healing journey, because it's really allowed me to confront situations, confront words, and just even the idea that, wow, this has been something so normalized in my life until my awareness of it." It wasn't something she could process when she first began experiencing it, and even now it's not easy as she encounters disbelief about her experiences even from family members.

"I think back to when I was young, [age] 15, I mean all through high school, 15, 16, 17, 18, I was working in the service industry and I remember feeling in those moments uncomfortable but also very silent, kind of this feeling of shame embarrassment, not knowing, not talking about it, too. So it's been a really nice tie into being the 26-year-old woman and sitting there and just thinking like, 'OK I used my voice. I'm using my voice right now.'"


tight ass
are you on the menu
entertain me
smile for me
nice ass
I want two plates
you'd look good with a cigar in your mouth
how are your jugs
I want to rub mayo on you
you're a snack
do you
sugar tits
I'll have
sweet thing
hot pan
GUEST CHECK

Works of Morgan Bukovec: Embroidered text on guest checks.

At the Kaiser Gallery show, her voice appears in a work called my unraveling, in the form of a runaway receipt roll issuing from an old cash register from Rudy's that she rescued from a dumpster (she had to clean off the meat juice and butcher grime first). She replaced the numbers and symbols of the register keys with her own choice of words and phrases reflecting her own internal processing of her experience: "step away," "speak up," "this is your fault," "this is not your fault, "fuck you," "no," "okay," "fine," "this is not okay."

With these contradictory ideas, she was asking herself, "Did I do something right? Did I do something wrong?"

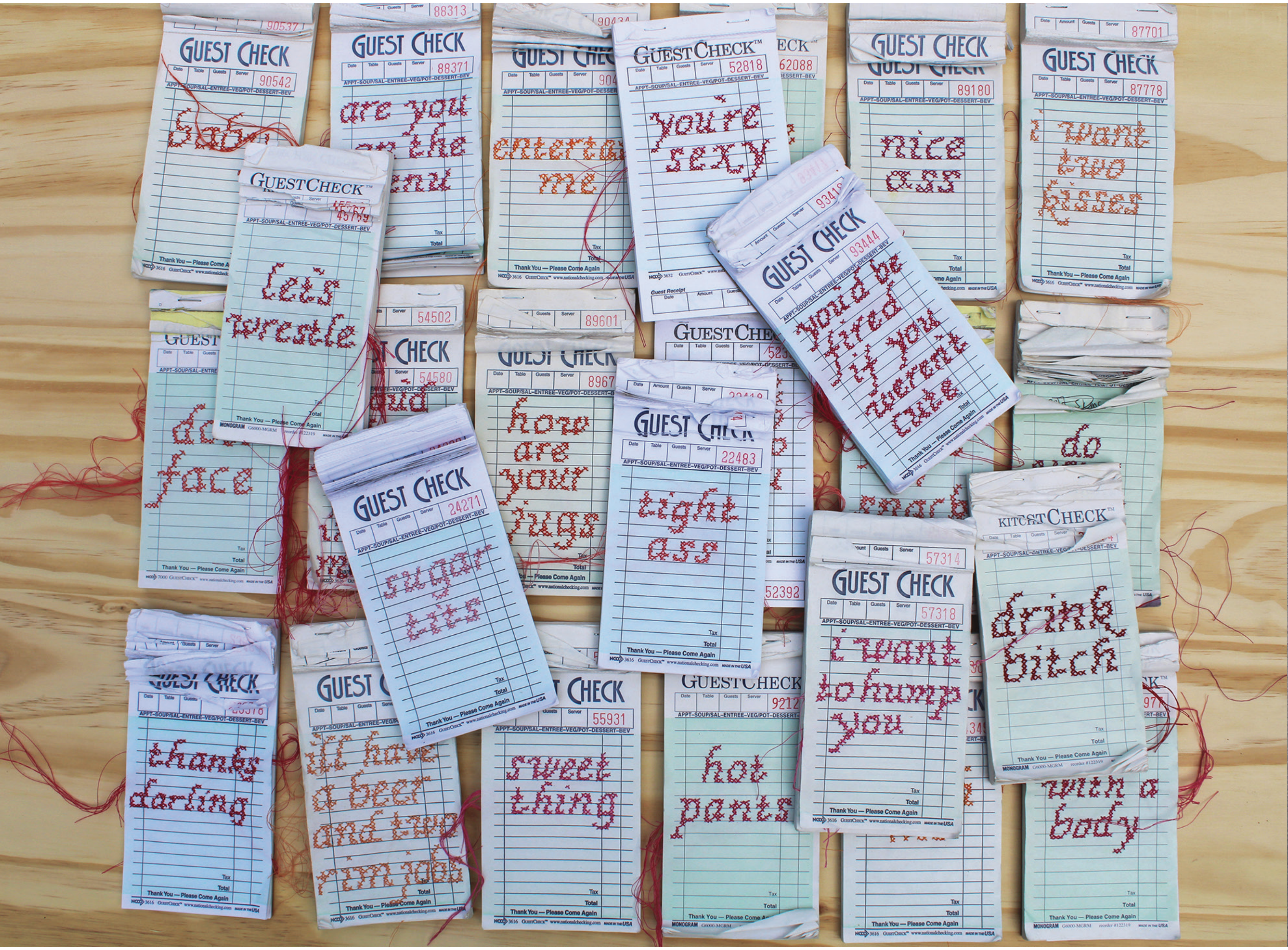
It turned out, to her surprise, that using her voice was also giving voice to others.

When she first began posting the work on Instagram, starting with "Baby," she started to receive direct messages from women with similar experiences.

Bukovec says they wanted to share their own stories and were saying, "I connect to this work, I worked in the service industry," or "I'm an artist," and "I'm a massage therapist," and "thank you for creating this." The feedback led to another component of the Kaiser show: blank sheets of guest check books for a "share your story" wall.

"That was a huge part of this experience, that connection to others, to people I know but also to strangers through this online community that I was also not expecting at all." It reminded her of something one of her mentors, Emily Sullivan Smith, told her: "The deeper and more vulnerable we go as artists, the more universal it becomes."

Bukovec's interest in art was inspired by another woman artist—her sister, four years her senior, by whose side she would sit while the two of them sketched, with the older one annoyed with the younger's copycatting (it didn't last—they are both supportive and proud of each other now). In her junior year at Lake Catholic High School in Mentor, when a heavy-metal drumming, new art teacher arrived and

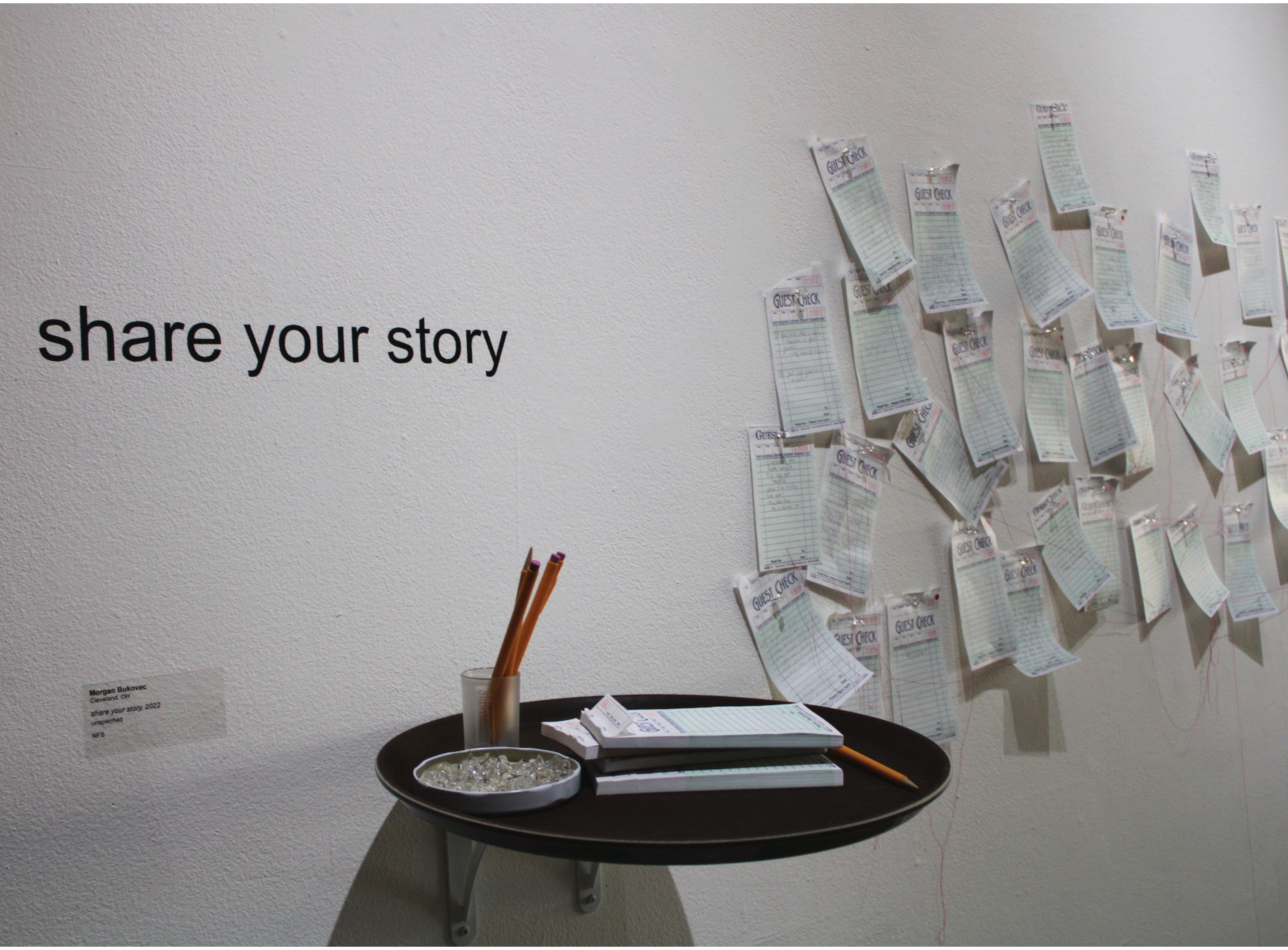


Works of Morgan Bukovec: Embroidered text on guest checks.

recognized and encouraged her talent, she began to think seriously about her art, even selling her first piece at a school art show. In her junior year at the University of Dayton, after Bukovec found herself consistently wandering into its art department, she abandoned her early childhood education major in favor of a combined arts education and fine arts major. It was also at Dayton, when she witnessed the rise of the Black Lives Matter movement following the anguish caused by police violence against Black people and saw teachers weeping over the election of Donald Trump, that a political consciousness emerged that called into question the assumptions embedded in her upbringing in a conservative suburban hometown.

If Bukovec was ever fragile and breakable herself, she certainly isn't now. Brimming with ideas and projects, she is the inaugural artist-in-residence at Pop Life—a hub of creativity and spirituality practices, part ashram, part art space, in North Collinwood's Waterloo Arts District—helping to shape the residency's contours for future artists. The residency includes conducting monthly art workshops to build Pop Life's community and audience and provides access to a spacious art studio and opportunities to display and sell work, such as her "funky art kits," in its retail space. Her residency culminates in a solo exhibition of new mixed media work at Pop Life's gallery, opening Friday, June 2, during the Walk All Over Waterloo First Friday event.

Bukovec is now contemplating her next project. A product of sixteen years of Catholic schooling, she is thinking about what to do with her empty birth control pill blister packs accumulated over the



Feedback when Bukovec posted images of her work on Instagram led her to invite visitors to share their own stories on blank guest checks during her show at Kaiser Gallery.

years, considering ways to string them together in some sort of chain, as a way of addressing the increased threats over a woman's bodily autonomy.

And the Service Industry Stitch Project will live on. Though she wants to keep the collection together, she plans to sell reproductions of individual pieces that people have asked for, and with the advice and assistance of a minority business support organization, she intends to fully own her creative work by trademarking the idea and the phrase, "Are You on the Menu?" And Bukovec is currently working on creating a solo show proposal for the *are you on the menu?* series to bring the work to other galleries around the country.

WHAT ELSE SHE'S UP TO

Friday, June 2nd: Exhibition Opening at Pop Life (during Walk All Over Waterloo)

Saturday, August 5th: Bukovec is hosting Lake Side Flea (@lakesideflea), an arts community event and flea market at Headlands Beach State Park, from 1 to 6 pm. Find more information at morganbukovec.com, Morgan Bukovec Art on Facebook, and @morganbukovec on Instagram.

THE KEY INGREDIENT

Cleveland Public Library hires first-ever director of art and culture.

by Michael Gill

With an extensive collection of WPA prints, a long record of commissioning art installations and exhibits at the Main Library, as well as murals at its branches around the city, plus important collections of artist books, art catalogs, art objects, maps, and even chess sets, and with the Lockwood Thompson fund specifically supporting art programming, the Cleveland Public Library system has resources that would be the envy of just about any art institution in the region. Until this year, though, no one in the institution has been charged with coordinating all those resources, or leveraging them for greater engagement. Now, with the appointment of Tiffany Graham Charkosky as director of art and culture, the region should see all that potential turn into something more.

In April, Cleveland Public Library's new Director of Art and Culture Tiffany Graham Charkosky was at the Riverview Welcome Center—the CMHA-owned building overlooking Irishtown Bend—stringing dried flowers on copper wire. She was working with volunteers, and with staff from LAND studio, preparing literally tens of thousands of flowers to carry out the vision of British artist Rebecca Louise Law: the flowers will hang in streams from an armature eighteen feet above the floor in Cleveland Public Library's Brett Hall—one of the grandest rooms in the city, with its marble walls, forty-foot vaulted ceiling and murals by Cleveland School artists.

The Rebecca Louise Law installation was planned before Charkosky's appointment. Titled *Archive*, and opening to the public on June 15, it is the latest in a series of public art installations the library has commissioned in the See Also program, which has been funded since 2009 by the Lockwood Thompson fund. Each year, See Also brings a new temporary installation to one of the library's spaces.

While this installation and the See Also program predate her tenure, the impact of Charkosky's appointment in the future could be, and should be, huge. In addition to the Main Library downtown, Cleveland Public Library has 27 branches throughout the city, each of which provides an opportunity to engage people in neighborhoods through art. Besides that, there are extensive assets. Within the library's special collections are 1.3 million photographs, many of which have been digitized. There are hundreds of works of art from the New Deal, including murals, WPA prints, sculpture, and more. There's an extensive folk art collection reflecting the cultural heritage of Cleveland's ethnic communities. There are books made by artists, and a collection of books about art, including international art encyclopedias, monographs, catalogues raisonnés for important artists, museum catalogs and handbooks, and instructional manuals on drawing, painting, and other art techniques. There are 20,000 song titles in a collection of sheet music. There are music education materials, and art education materials. There is the largest collection of chess sets and chess ephemera in the world.

Arts programming at the library has a specific fund to support it: the Lockwood Thompson fund. Lockwood Thompson was a founder of the Cleveland Museum of Art's Contemporary Art Society and also a trustee at the library, and he set up the fund in memory of his parents while he was board president. He died in 1992.

At the moment, all those resources point to enormous potential, not yet realized beyond having the ingredients.

The library's chief of special projects and collections, John Skrtic, says to realize that potential, he has been pushing for the establishment of an art and culture director for five years. "We have to make it someone's job," he says.

"It's like opening the cupboard and seeing all the ingredients there, and deciding what meal do we want to have from all this?" Charkosky says of her new role.

For now, she is just getting the lay of the land. At Executive Director Felton Thomas's suggestion, she has spent the first months visiting every branch, getting to know their interests and visions for art programming. She doesn't yet have a staff or a budget.

Charting a course and executing arts programming—including work alongside volunteers—are familiar territory for her. Charkosky started working at LAND studio when the Ohio City-based nonprofit was still known as Cleveland Public Art: an over-the-transom note to Lillian Kuri (who was then director, and has since moved on to the Cleveland Foundation) landed her an internship. She was promoted to the fulltime job, and for twenty years managed the logistics of murals and other public art installations, festivals, institutional collections, and similar projects.

"Public art is never just about art. It's about community building and engagement," Charkosky says.

She says that even with all those holdings and eventually a vision

PREVIOUS PAGE: Newly-appointed Cleveland Public Library Director of Art and Culture Tiffany Graham Charkosky, in the library's old main reading room, Brett Hall—beneath Sommer's Sun, a mural by Cleveland artist Edwin Mieczkowski. Image courtesy of Cleveland Public Library and Tiffany Graham Charkosky. ABOVE: Brett Hall was an exhibition venue in the 2022 FRONT Triennial, with works including Jace Clayton's interactive sound installation, 40 Part Part. In the background is Christopher Pekoc's 1979 mural, Night Sky, Cleveland.

for arts programming, the library will always be different from a museum. "When you go to a museum, you go for that purpose. But the library functions like a park, or other public space. When people come to the library, I think a lot of them don't expect to see art. I think the vision was, 'how do we generate more visitors and engage them to extend their time in the library?'"

When she visited branch libraries in neighborhoods, she says she heard from all of them that they are trying to figure out post-COVID engagement with their visitors, and that they have strong interest in showing local art—including advancing artists' careers, especially for emerging artists. Artist talks are one of the possibilities Charkosky says she'd love to see realized.

Engaging, or re-engaging the public is about more than just emerging from COVID. The digital age has changed the way people access information and the reasons they engage in physical space. Historically, libraries kept with the times by developing physical collections of different media, from vinyl records decades ago, to CDs, and movies on tape and DVDs. Streaming, followed by COVID in recent years have yet again changed the playing field. The experience of art and related programming could be the special sauce—or at

Volunteers at work stringing flowers on copper wire for the Summer 2023 installation of The Archives, by Rebecca Louise Law, in Cleveland Public Library's Brett Hall. *The Archive* is the most recent work in the library's See Also series of commissioned art installations.

least one of the ingredients—that re-engages people with libraries as physical spaces.

Relationships will be a piece of whatever evolves. A part of the job will be to manage the library's relationship with Charkosky's old employer, LAND studio. LAND will continue to manage logistics for the See Also program, and probably to be involved in other specific projects. For example, the library has been a host for both iterations of the FRONT Triennial, which in 2022 brought to Brett Hall a sound installation, 40 Part Part, by Jace Clayton; works of Cleveland artist Paul O'Keeffe; and other works. Additionally, The Intermuseum Conservation Association (ICA) is a part of the organization's budget annually, restoring murals and other objects in the collection as the need arises. The library's collection of WPA prints has been used by students of the Cleveland Museum of Art's Currently Under Curation program for an exhibition at the library's Martin Luther King Jr. Branch. More recently, the library's international languages department is working with SPACES Gallery to provide space for an exhibit created with support from its Satellite Fund. All these relationships already engage the community. But an overall vision of arts programming should certainly lead to more.

"It's making sense, trying to figure out what's that bigger story the library is telling with these investments," Charkosky says.

It's also notable that the City of Cleveland recently announced its own search for Senior Strategist for Arts, Culture and Creative Economy. While at LAND studio, Charkosky worked with the city and with community development corporations on multiple public art projects—including MidTown Cleveland and its critically-acclaimed CLEVELAND WALLS! mural project, which was championed by MidTown's then vice president for community development, Joyce Pan Huang. Huang is now planning director at the City of Cleveland.

Could there be additional synergy between the arts leadership of the two public institutions?

"Where you put your focus and energy is where you'll see results," Charkosky says.

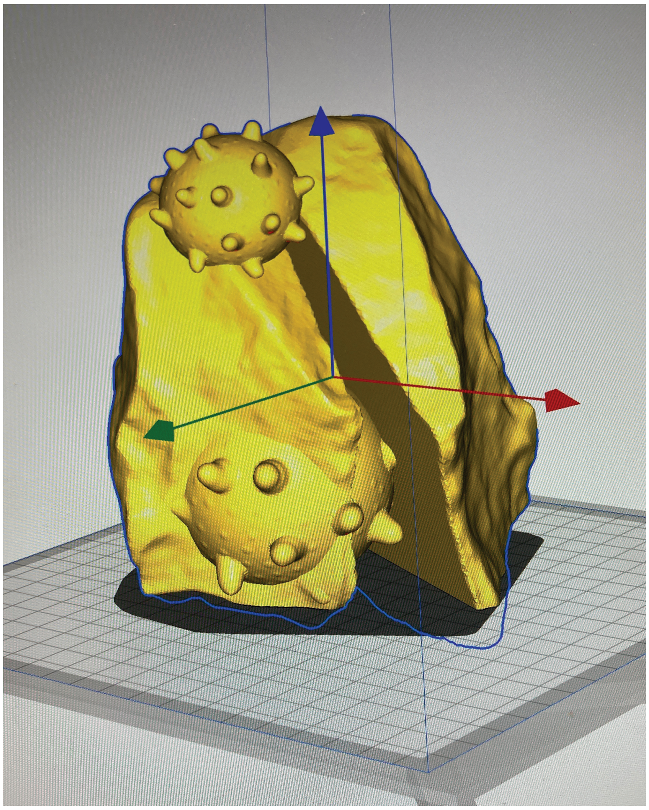
INTERDEPENDENCE & *EMERGENCE*: EVA KWONG AT ARTNEO

by Jo Steigerwald

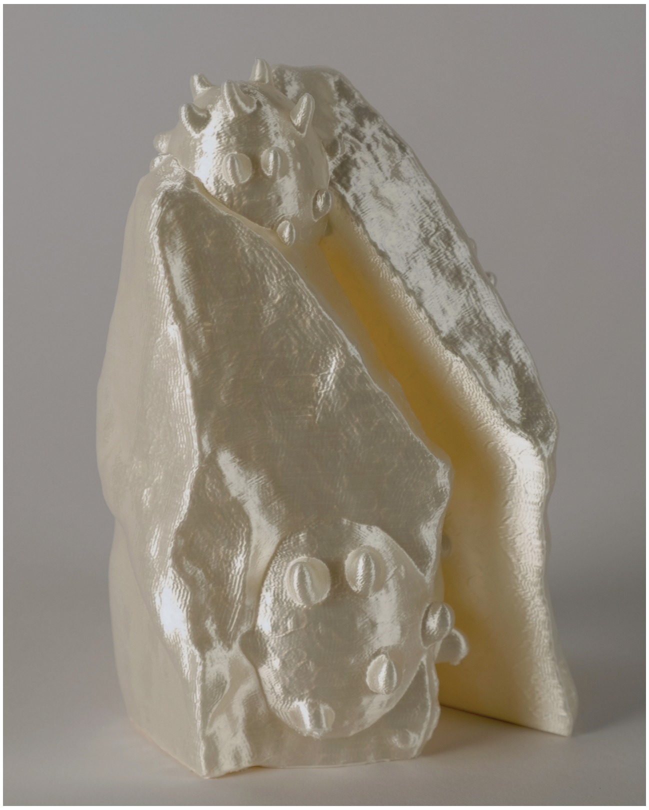
Eva Kwong has been captivated by the invisible proliferation of microbes since she was five years old. About once a month, her mother would disinfect Eva and her four siblings by popping them into a bathtub full of Dettol (a disinfectant with international popularity) where they would play all afternoon.

"My mother thought this was a miracle product—the kitchen, the toilet, the kids—and when I asked her why we were taking a bath in it, where were the germs, she said, 'Oh, they are invisible!' That answer attracted my imagination and has been in my mind for decades."

Kwong's interest in microbes—bacteria, diatoms, cells—rests in their interrelationships and concepts of same and not the same. She notes that humans share most of the same genetic information but are not identical. "Since childhood, I've had an affinity for imagined germs. The more I find out about them, the more intriguing they are to me. They've been on this earth longer than us and they are part of us. We are embedded in them and they are embedded in us, evolving symbiotically. We are made out of component parts, just like my sculpture is."



PRECEDING PAGES: Morphology of Microbes, 2023. ABOVE: Computer screen shot of work in progress on Iceberg / Embedded Microbes.



Eva Kwong, Iceberg / Embedded Microbes, 2023.

Kwong is a sculptor working primarily in ceramics since the 1970s, with awards and fellowships from the Ohio Arts Council, National Endowment for the Arts, and the McKnight Foundation, among others. She has taught extensively as a visiting artist across the country, from Reed College in Portland, Oregon, to Bowling Green State University in Ohio. Her installations have appeared in hospitals, airports, and at the Centers for Disease Control and Prevention.

In February 2023, Kwong was in residence for five weeks at Anderson Ranch Arts Center in Snowmass Village, Colorado, where she worked with 3D printing. "I've given myself an assignment every year since I finished grad school in the '70s to grow and to push myself: and that is to learn one new thing. 3D printing is technically challenging for me—I tend to be more intuitive—and having to learn a new process and materials is very beneficial to me."

Kwong learned to work with PLA, polylactic acid, a common material used in desktop 3D printing. It's a biopolymer made from biodegradable waste from corn, sugarcane, and sugar beets which is easy to use, inexpensive, readily available, and renewable. During printing, it gives off a sweet smell.

Kwong had tried out 3D printers during a one-week residency in 2021; this go-round, she had time to develop ideas and use the printer to create complex forms. She often tracked her progress by taking screen shots of the computer drawings, to record the steps needed to design each piece separately and then combine them to create one form.

And while the medium was new, her subject was her old friend, the microbe. "Bacteria are so old; they've been around longer than us. For Emergent Microbe 3, I combined a rock shape with a microbe shape, something which I've thought about for many years, to combine microbes with bits of the geographic landscape. It looks like a T-Rex biting a ball and made me chuckle."

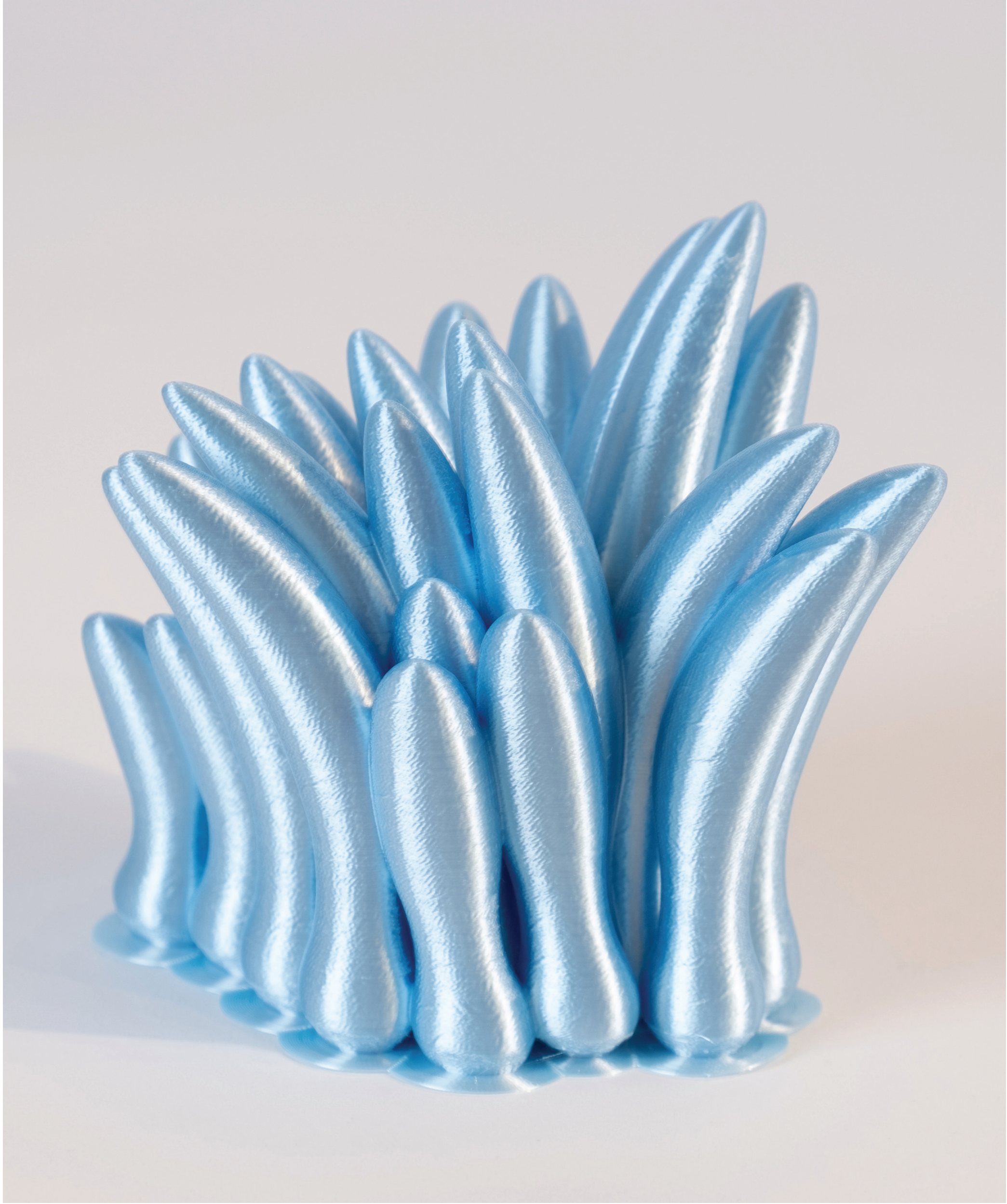
Iceberg / Embedded Microbes is more complicated, with more elements pushing through the several surface planes. As Kwong worked on this series, she discovered surprises almost every day. "I work mostly intuitively, and as I work, I discover things by asking, 'Can I do this? Can I enlarge this, can I distort this, can I flip it over?'"

New surprises were balanced by Kwong's constant love of the ball shape with protrusions and texture. She's been fascinated with the pin pattern on a curved surface and has made hundreds, maybe thousands, of such shapes since the 1980s. While investigating the abilities of the 3D printer, another artist at Anderson suggested using Autodesk Meshmixer (versus Rhino) to test out the patterning on the surface of the bumps before combining with the larger shape of the piece. It worked. "And part of the working process is that as you work, you discover new work."

But some surprises didn't work out. Kwong laughs, saying that she kept all her 3D failures—and her "mistakes" just about filled the boxes that the PLA material came in. "We need to rethink our attitude toward failure. Experiment may be a better term for it. I have a higher tolerance for failure than most people. It's an advantage.

Students are afraid to try new things because it won't come out [right]. That's a self-limiting behavior."

Like her love of microbes, Kwong's artistic resiliency has its roots in childhood. She and her siblings were close in age, and summertime would sometimes get kind of rowdy. To maintain order, her grandmother sat all the kids around the dining room table and encouraged them to try to make things from newspaper, like a dog. When their dog constructions didn't work out, her grandmother would suggest making a boat. When that fell apart, she'd tell them to try again tomorrow. "The lesson was to not get mad if something didn't work out, just redo it. I know if I redo it, something will come out of it. In the studio, I sometimes redo something hundreds of times, because I know that something eventually will come out."



Eva Kwong, We are Connected, 2023.

Kwong's work attracted ARTneo's attention during the 2022 CAN Triennial. "Her work looks like a funky little virus or bacteria as seen through an electron microscope," says one of ARTneo's board vice presidents, Jon Logan. "I really appreciate the organic nature of her work. It's not little bowls and pots; her work is there for the sake of being an object to be observed."

For her show at ARTneo, Kwong's new work looks at interdependence and emergence. It features work produced while at Anderson, and may include work created during a residency at Stanford this May (this story was published before that residency occurred). The show's title, *Emergence*, came after Kwong asked herself "do I even know what the definition of emergence is?" which led her to discover a whole new world of emergence, from the dictionary definition to readings in philosophy, religion, and writings on the natural world.

"I am intrigued by all kinds of things. Discovering one thing always leads to another for me, and I don't always know where that will lead me to."

Kwong describes her upcoming show as a party with old and new friends: different configurations of familiar shapes, old themes rendered in a new medium. "I think of them as a metaphor for all of us. We are all unique but share the same genetic materials, feelings, and desires. It's a way to talk about myself and us."

Emergence: New Works of Eva Kwong
August 18–October 20
ARTneo, 1305 West 80th Street, Suite 016, Cleveland. Hours: 11 am - 6 pm Wednesday–Saturday; 11 am - 9 pm Third Fridays.

THE KISVARDIS COLLECT CLEVELAND SCHOOL ARTISTS AS FRIENDS, TOO

by Christopher Johnston

Joe Kisvardi's collection of Cleveland School artworks comes with a distinctive provenance: He and his wife, Elaine, shared as much or more time enjoying their close friendships with the artists as they did admiring their art in galleries.

After serving in the US Marines from 1964 to 1968 during the Vietnam War, Kisvardi returned to Cleveland. His family lived in the Kamm's Corners neighborhood when he was born, then moved to Fairview Park, where he attended high school.

"My father was an engineer and he loved to read, so we grew up with lots of books, like the Harvard Classics," Kisvardi recalls. "We also spent time at the wonderful Cleveland Museum of Art, the Western Reserve Historical Society, the Cleveland Orchestra, etc., so I was always interested in the arts."

Kisvardi enrolled at Bowling Green State University, but left to enlist in the Marines. Upon his return, he started his own house painting and repair contractor business. By 1982, he was doing work for Berenice Kent, or "the Art Deco lady of Cleveland" as he affectionately calls her. He saw some of Cleveland School of Art artist Edris Eckhardt's work in Kent's antiques shop.

When Kisvardi inquired whether Eckhardt might trade his skills in painting and repair for one of her luminescent works, his new friend responded: "Would she?! Go down to the Ross Widen Gallery, and buy the glass horse." He did and proudly exhibits Dawn to this day in the Kisvardis' beautiful home and personal art gallery in Medina.

Just three weeks into Kisvardi's "collecting Cleveland" adventure, Eckhardt—famed for her bronze, ceramic and glass sculptures and her work with the Works Projects Administration's Federal Art Project of Cleveland—asked him to drive her to Trenton, NJ, for the opening of a ceramics show called *The Diversions of Keramos: American Clay Sculpture, 1925-1950*. Suddenly, the fledgling collector found himself hobnobbing with three Cleveland School legends—Eckhardt, Viktor Schreckengost and his then fiancé Nadine Averill, and Clarence Holbrook Carter—at the 1983 show.

His growing Cleveland School crew fostered his newfound love of collecting their work, and they welcomed the affable, inquisitive young man into their private worlds.

"Edris was very good to me in that way," Kisvardi recalls. "She knew Paul Travis, Frank Wilcox, Schreckengost, Kenneth Bates, all these Cleveland artists. She had a house full of their work because, like some of the artists did, she would trade with them. So she would say, 'do you have a Travis oil in your collection?' I'd say, 'no.' She'd say, 'take that one off the wall!' She was very generous to me."

FACING PAGE: On this wrought iron table made by the Cleveland fabricator Friends Ornamental Iron Co., from left to right: glass sculpture by Brent Kee Young, glass sculpture by Marc Petrovic, metal sculpture by Stephen Yusko, and bronze sculpture Jeddu, Queen of the Mangbettu Tribe, cast by Victor Schreckengost from a photo by Paul Travis. The vessel on the floor is Chab, by Claude Conover. Photo credit: Daniel Fox/Lumina Studio. ABOVE: Elaine and Joe Kisvardi in an upstairs room, appropriately surrounded by portrait photos of artists and leaders of Cleveland art organizations.

In the 1950s, Eckhardt had worked through thousands of failed attempts before rediscovering a process that had been lost to artists for 2,000 years: the Egyptian art of fusing gold leaf between sheets of glass to produce gold glass. Kisvardi's collection includes a stunning early

On a table in the Kisvardi's living room, works of Kristen Cliffel and Judith Salomon, among others.

piece of her gold glass, The Three Kings, that he displays in his study.

Kisvardi and others cared for the increasingly eccentric octogenarian who had become known for saying whatever she felt. He laughs when he recalls how she would regale journalists with harrowing tales of escaping from a hotel fire as a child or give them varying dates for her birth: 1905, 1910, 1912. Upon her death in 1998, she left many of her personal papers to Kisvardi, who only then confirmed 1905 when he found her birth certificate. He wrote an article about his friend and hero, "Getting to Know Edris Eckhardt," for the July/August 2007 issue of *Journal of the American Art Pottery Association*.

Kisvardi's study also features a remarkable collection of more than 100 photographic or penned portraits of Cleveland School artists, some drawn by the other artists. In one corner stands a small shrine to his dear friend Viktor Schrekengost, including a tricycle, sleek metal file cabinet and dinnerware. On one wall hangs a T-square with the initials VS from his days as an industrial design student at the Cleveland School of Art in the mid-1920s.

A set of flat files and vertical file cabinets contain an extensive archive of private papers, correspondence, articles, photographs and other items Kisvardi's Cleveland School pals gave him over the years, including a set of May Show programs; a collection of Schrekengost's designs for the US Navy's Special Devices Division during World War II, along with Christmas cards he received from other artists; and a decorative piece of stone from the original CSA building on Juniper Road, grabbed by Paul Travis while the building he so loved was being demolished.

There's even a bronze cigar cast from one of Winston Churchill's Havanas, left in an ashtray after one puff during a visit to Samuel Halle's Cleveland Heights home in 1931, where his son Randolph's hopes of marrying Kay Halle were dashed; the cigar, however, was saved by Kay's mother Blanche and later given to William McVey for his iconic bronze sculpture of Churchill placed in front of the British Embassy in Washington, DC, in 1966. McVey later passed a copy of the partially-chomped stogie along to Kisvardi.

"Ephemera was just as much fun for me to collect as the papers," he says. "A lot of the artists entrusted them to me." He has bequeathed his entire archive and collection to the Cleveland Museum of Art in his will.

"Joe is such a unique collector whose devotion to and understanding of Northeast Ohio artists stuns me," says Grafton Nunes, recently-retired president of Cleveland Institute of Art. "A tour of his house is an excavation trench through the finest 2D and 3D visual art our region has produced. And what is so very special is that he befriended these artists. His archive of correspondence with them is an invaluable resource. I feel honored that Joe included me in his portrait collection."

Not long after his early Cleveland School artist exploits, Kisvardi met Elaine. She had also graduated from Fairview High School and went on to major in art and English at Albion College in Michigan, where she fell in love with pottery and ceramic art and became a fiber artist shortly afterward.

Elaine taught art for many years and eventually worked as a librarian at Fairview Park Library, which Kisvardi patronized regularly to peruse art books. Another librarian, who knew that Elaine had her eye on Joe, introduced the two. They lived together for a decade before getting married at a lovely garden park by Niagara Falls.

When he was 48, Kisvardi reaped the rewards of his hard work and retired. The couple bought a 23-acre farm property, Evergreen Ridge,

Ceramics by Victor Schreckengost. Photo credit: Daniel Fox/Lumina Studio.

in Medina, where they lived for ten years before moving to their current residence.

Other highlights of their collection on display in their home include Honoré Guilbeau's ceramic The Blessed Damozel; an egg tempura portrait of Eckhardt by Hazel Janicki paired with one of Janicki's self-portraits; a drawing of a horse by Z. Virginia Filson Walsh, who drew the bear family for Highlights Magazine; a lamp designed by Paul Fehér in the 1920s for Rose Iron Works and later updated electronically by Mel Rose; and Jeddu, a striking bronze sculpture with gunmetal black patina by Schrekengost. Niobi, Schrekengost's exquisite mask of the character from Greek mythology that was important to Nadine, stares ahead from one end of their front room mantle.

Thanks to Elaine's interest in American folk art, the couple expanded their collection to include works that they often acquired in Kentucky on their way to vacations in Florida. Minnie Adkin's Possums—a mother with babies hanging on her tale—strolls on a shelf near their first-floor fireplace, and her lengthy black horse anchors the other end of the mantle.

"I don't think Joe was as enchanted with folk art as I am," Elaine says with a chuckle. "It's more abstract, but I love the simplicity of it, yet it has a charm and attitude."

The Kisvardis also became deeply interested in contemporary Cleveland artists, such as Timothy Callaghan, whose painting, Gus's Diner, hangs in their living room. After he visited Evergreen Ridge for dinner one night, Chuck Basham asked if he could do some sketches of their rolling farm property. He later returned bearing two pastel paintings of their greenhouse and cutting field that now hang in the kitchen of their Medina residence.

Two other favorite artists and newer friends, Brent Kee Young and Kristen Cliffel, are also on display on the first floor: And Someone's Been Sleeping… In My Bed, a delicate glass chair by the former; and Growing Houses in the Fields, a cupcake with a barn and a field of small houses growing, by the latter.

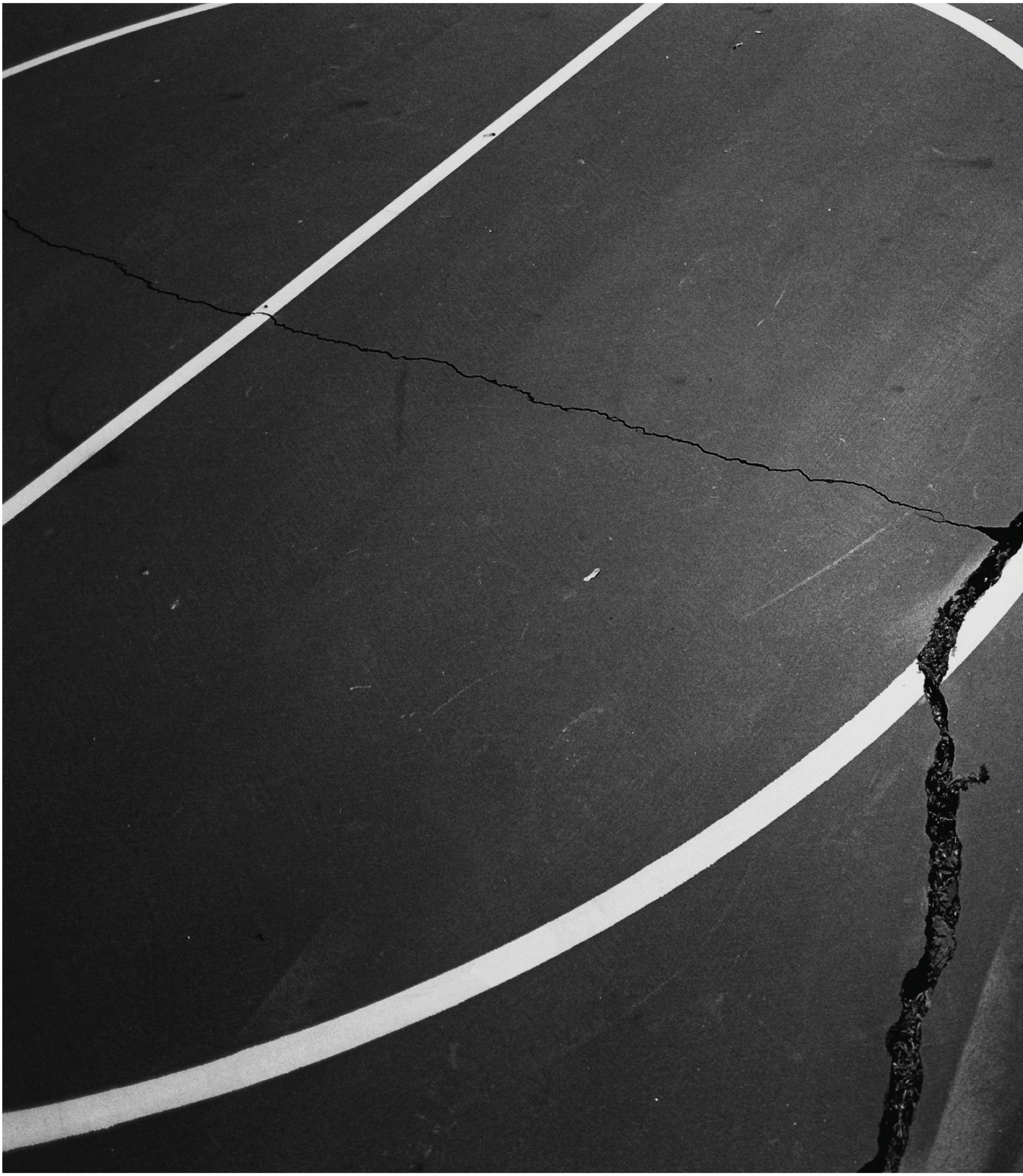
"Joe and Elaine are the kind of folks we want to clone in the NEO arts microcosm," states Liz Maugans, director of YARDS Projects. The Kisvardis own several of her mixed media pieces from a series called Beautiful Mess created for Hedge Gallery. "A chance connection to an epic artist like Schrekengost led to a lifetime of celebrating not only the Cleveland School, but also the next generation of artists to come. Joe and Elaine clearly appreciate their deep connections to artists and the galleries they have supported."

After a moment of thought about their substantial collection, Elaine quips, "Well, we can't fit much more in here now."

In a slightly more serious reflection, Joe concludes: "Without the help and support of Elaine, I never could have done this. We got along as far as most of the collecting, and we met a lot of nice people who became great friends along the way, too." ⊏

PHOTO

KENYATTA CRISP



POETS

STREET PHOTOGRAPHY CURATED BY AJA JOI GRANT

Kenyatta Crisp began his studies in art & photography back in 2012. Over the years, he has developed a keen eye for portrait photography and is deemed a fine artist with all curations under 28KaratBlack. His work reflects Black/African American art culture and the representation of Black joy and happiness in the likeness of darkness and despair. His photobook, *Divine*, is available for sale at Zygote Press and online at 28karatblack.com.

"What equipment did you shoot with for this work?" *- Aja*

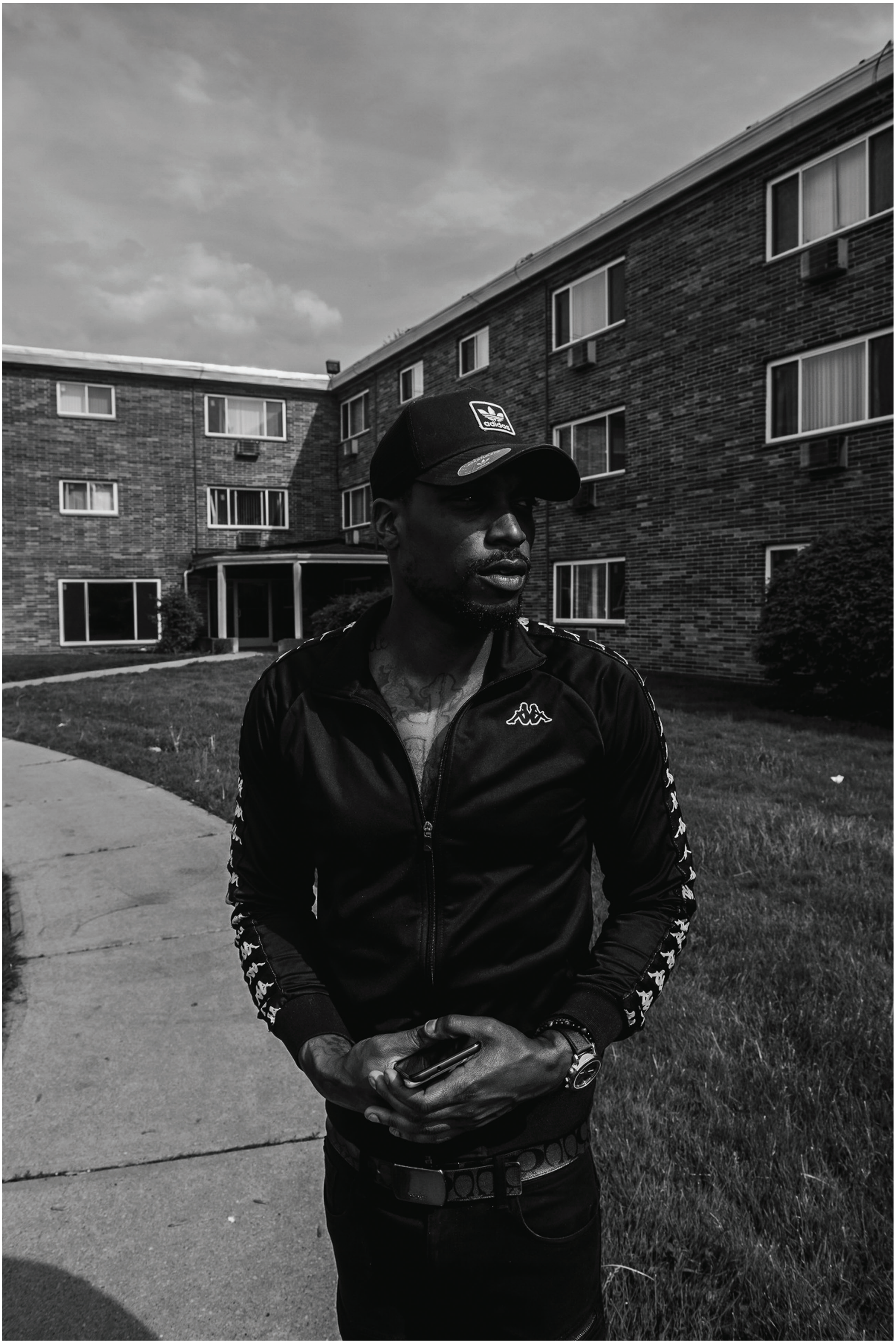
"When I shot these images, I used my 35mm camera, the Contax G1, and my Nikon D850 with a NIKKOR 24-70mm 2.8 lens." *- Kenyatta*

"What part(s) of Cleveland have you shown in your work? What do you enjoy/appreciate about this area in particular?" *- Aja*

"Growing up in the Buckeye and Wade Park neighborhood was an important part of my childhood. I have fond memories growing up as an adolescent. I think about the many times where I would hop fences or scrape my knees falling off my Mongoose, or the times where I would get into fist fights with the neighborhood kids I was at odds with, the smell of charcoal and lighter fluid in the air as I eat BBQ at the summer cookout, hearing 'Diplomatic Immunity' in 2003 by Dipset for the first time. The love I experienced from friends and family…A Village…a community…a home. As an adult, I still appreciate the unique moments I felt that helped shape me." *- Kenyatta*

"How do you interpret the title, Photo Poet?" *- Aja*

"To be a photo poet, is to be a Griot. To tell stories through imagery and moments made permanent with the tools we call cameras." *- Kenyatta*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POETS

CONSOLIDATED
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MEMBERS REPORT

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Edward E. Parker Museum of Art
The Galleries at Cleveland State University
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Heights Arts
La Cosecha Galeria
LAND studio
Morgan Art of Papermaking Conservatory & Educational Foundation
Rooms to Let: CLE
Tremont
Valley Art Center
Waterloo Arts
William Busta Projects
YARDS Project Space
Zygote Press

Galleries, museums and studios tell their own stories, in their own words, about their own exhibitions, projects, and opportunities.

Through Member Reports, CAN amplifies the voices of the region's art presenters by providing this platform for news from the source.

The Future of Art Is Tech

by Tyron Hoisten

Courtesy of photographer Talia Hodge, ABAG member.

Art and tech have always been like two peas in a pod, complementing each other and making each other shine. This incredible fusion is pushing the boundaries of traditional art forms, launching us into a thrilling new era of creativity. With technology on their side, artists can now venture into uncharted territories and wow us with experiences we've never seen before.

Thanks to tech, artists can craft immersive and interactive experiences that defy the limits of physical spaces. We're talking about awe-inspiring, multi-sensory journeys that challenge our perceptions and ignite our imaginations—or even subtle touches that add a little extra flair.

But wait, there's more! The blend of art and tech is also making the world of art much more accessible and inclusive. Digital platforms have broken down barriers in art creation and distribution, allowing artists from all walks of life to share their work with people around the globe, leading to a more connected and culturally-diverse art scene.

Sounds pretty fantastic, right? But what does this mean for Akron? The Akron Black Artist Guild (ABAG) has got it covered!

The Knight Foundation recently awarded the guild a grant to boost its tech capacity, and it's been a total game-changer. Ever since, ABAG has been exploring innovative ways for artists to harness technology to elevate their work, including digital portfolios, augmented reality, virtual workshops, and so much more.

The guild recognizes the importance of Black artists being part of this ever-evolving trend, so they're creating opportunities for artists to explore. They kicked off this initiative last month with a virtual Art + Tech Panel. The panel assembled a group of artists from across the nation to share their insights on this bold new medium. The dynamic discussion revealed a world of possibilities for local artists while also highlighting how much room is still at the table for Black artists.

AKRON BLACK ARTIST GUILD

@abaguild

abaguild.org

Ohio Arts
COUNCIL

@OHIOARTSCOUNCIL | #ARTSOHIO | **OAC.OHIO.GOV**

EXPERIENCE
ENGAGE
TRANSFORM

State and federal dollars through the Ohio Arts Council support artistic resources throughout the state.

For more information about the Ohio Arts Council's grants, programs, resources, and events, visit oac.ohio.gov.

Pans on the Fire

by Laila Voss

Darice Polo, *Nature Boy* film still, single channel video, 2022.

When has anyone only had one thing going at a time? Like all the other organizations with which I am familiar, Art House (AH) has multiple projects cooking all at once. Along with a very full slate of programming in the schools, collaborations with other organizations for free workshops, more Art House studio FFS classes, and preparations for sixteen summer camps, we have a few more things planned for the coming months.

As I write this in late March, the construction crew is pouring concrete for the new walkway—right up to our front door. Since mid-February, our lot has undergone multiple transformations—tons of earth, gravel, and old asphalt have been piled up to connect a catch basin, create the bioswale, and relocate the parking lot. Concurrently, we are raising funds to realize all of the other elements that will complete the Creative Garden. The exciting design for a campus entryway is progressing.

We look forward to hearing April's Community Culture Night guest, Darice Polo, speak about her work and current film project, *Brújula*, which explores her grandparents' emigration from Puerto Rico.

Soon, we will be transforming the AH studio to install the *Annual Urban Bright Exhibition* to showcase our students' accomplishments during the 2022-23 school year.

ART HOUSE, INC.

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

EVENTS:

Art House Weekly Summer Camps, June 12–July 27
Family Open Studio, 1-3pm every third Saturday
Family Clay Day, 10am-noon Saturday, July 22
Community Culture Night with Kevin Everson, August TBD

RECEPTION
JUNE 3RD
SATURDAY, 5–7PM

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2023 YSU ALUMNI EXHIBITION

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ON DISPLAY
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assembly.
FOR THE ARTS

scan to view calendar

ASSEMBLIES

QUARTERLY STATE OF THE ARTS
6.7.23 | 11:30a
members attend free

ARTS & CULTURE NETWORK NIGHT

6.22.23 | 6p

NeighborUP

cuyahoga
arts & culture
strengthening community

REvision

ACCESS TO FUNDS
7.13.23 | 6p

ASSEMBLY FOR THE ARTS IS EMPOWERING ALL THROUGH ADVOCACY, ACTIVISM, RACIAL EQUITY, AND RESOURCES FOR THE ARTS.

JOIN THE MOVEMENT

assemblycle.org

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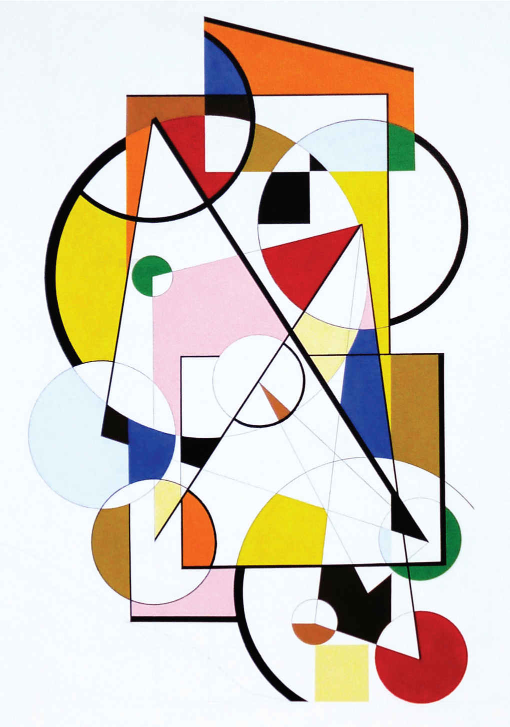
August Doubleheader at Article Gallery

by Louis Ross



Work of Jim Soppelsa, whose exhibit *Playing in the Present* will be on view August 4–24.

CLEVELAND Indians
GATE D

Louis Ross's assemblages, along with drawings and photos will be on view in *The Memory Project*, August 26–September 30.

Artist Jim Soppelsa returns to Article Gallery with *Playing In The Present—New Paintings* from Friday, August 4, through Thursday, August 24. A formal approach to visual composition has been a lifelong quest of Jim Soppelsa. Beginning with sketches using the elements of shape, color and line, Jim explores dynamic energies, tensions and movement across the canvas. His earlier studies in black and white have burst into colorful freedom. Much like improvisational jazz, these formal visions are spontaneous journeys in pursuit of the present. Abstract but always representational, his paintings evoke pleasant and playful moments, memories and emotions.

After graduating from the Cooper School of Art in 1974, Jim began his career in graphic design. Working with the fundamentals of compass, straight edge and T-square, he plied his craft in the commercial art world. After earning a Special Mention in Graphics in the 1980 Cleveland Museum of Art (CMA) May Show, Jim shifted his focus to family and working as a partner in the family silkscreen printing business.

Since retiring, Jim has returned to his studio with a much-earned freedom to pursue his art.

Artist Louis Ross brings *The Memory Project* to Article on Saturday, August 26, through Saturday, September 30. Louis and Jim met in 1976 while working as graphic artists. They created catalog pages of nuts, bolts, mops, and spark plugs for a Cleveland manufacturer. Forty years later, after retiring from their respective professional careers (Louis as president and project manager of his family's electrical construction company), they became reacquainted while sharing memories over coffee at the CMA.

Louis presents a retrospective of drawings, assemblages and photographs including his nostalgic 3-dimensional Memory Project series. Using cardboard boxes, glue and paint, Louis reminisces on long-gone Cleveland landmarks and experiences, including Municipal Stadium, Cedar Lee Theatre, Roxy Burlesque, the Toddle House restaurant, Mt. Pleasant Russian-Turkish Bathhouse (the Schvitz), and many more. Louis hopes the series, produced during the quarantine year, brings the viewer some humor and fond memories of happy times.

Both August shows reflect Jim and Louis' friendship and lifelong pursuit of creative work.

Louis is co-founder with his wife, artist Susan Ross, of Article/Art In Cleveland in the Waterloo Arts District.

ARTICLE/ART IN CLEVELAND

15316 Waterloo Road
Cleveland, Ohio 44110
artincleveland.com
Facebook: artincle
440.655.6954

EVENTS

Jim Soppelsa: Playing In The Present,
August 4–24
Louis Ross: The Memory Project,
August 26–September 30

44TH ANNUAL

TRI-C JAZZ FEST CLEVELAND

PRESENTED BY

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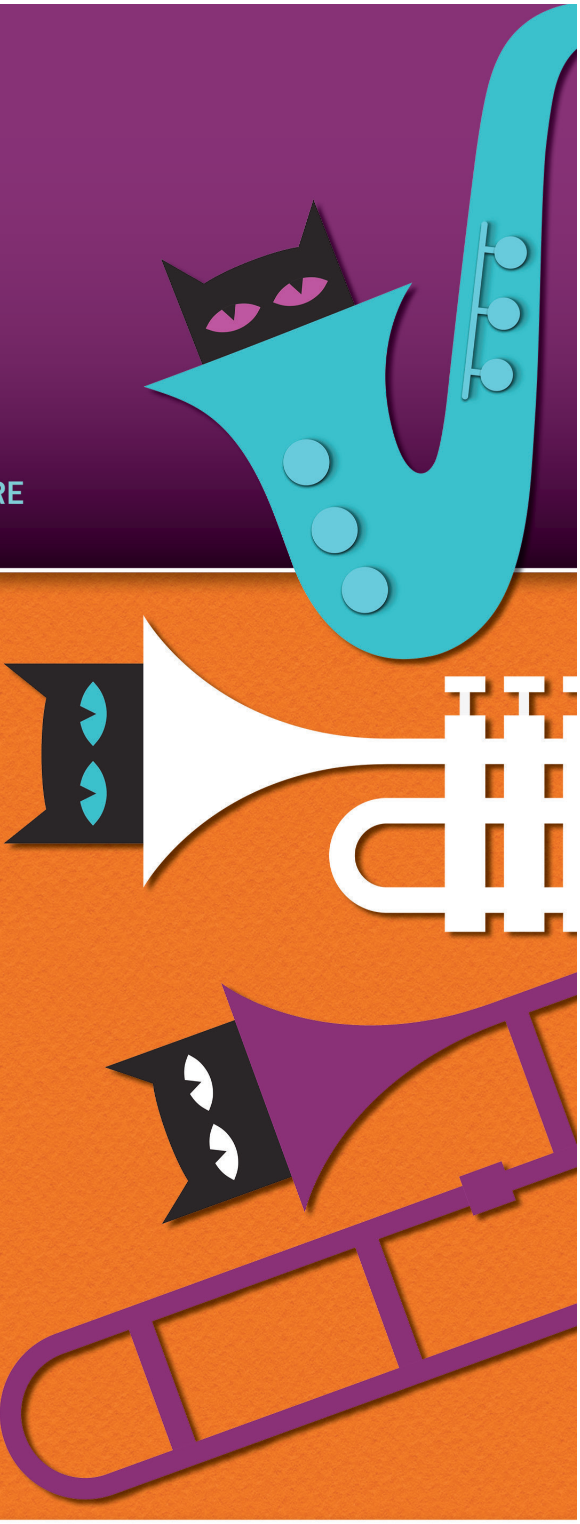
JUNE 22-24

PLAYHOUSE SQUARE



2023 Performers

- Herbie Hancock
- Trombone Shorty & Orleans Avenue
- Angélique Kidjo
- Richard Bona Presents ASANTE Trio *Featuring Osmany Paredes (Piano) and Ílario Bell (Drums)*
- Dominick Farinacci and Triad
- Samara Joy
- Christian McBride
- Dan Wilson: 7 Decades of Wonder: The Genius of Stevie
- Braxton Cook
- Norman Brown
- Gerald Albright
- Steve Smith and Vital Information: *Steve Smith (Drums), Manuel Valera (Keys), Janek Gwizdala (Bass)*

Get tickets and passes at **tri-cjazzfest.com**

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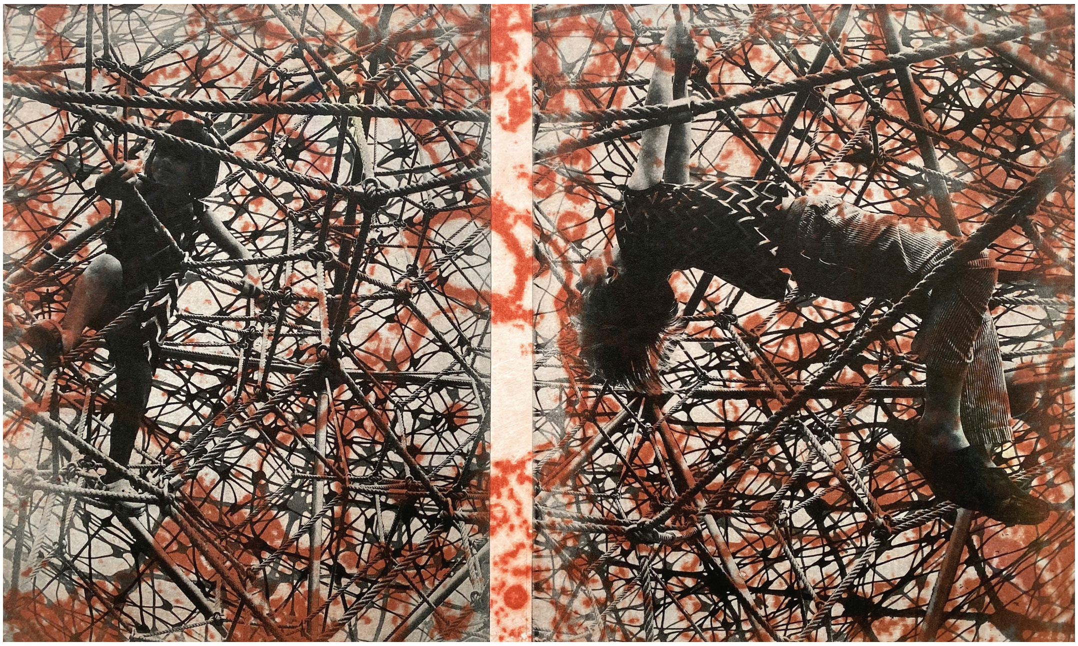
Artists Archives of the Western Reserve

by Megan Alves



Melody Knight Leary, Finding the Way, photopolymer intaglio, 2020.

Collaboration is the lifeblood of any organization; it infuses them with fresh ideas and perspectives and provides invaluable opportunities to share their missions. This summer, the Artists Archives will create meaningful partnerships with art institutions across the region, as well as with one of the nation's oldest organizations of creative printmaking.

Beginning on May 18, the Archives will welcome an exhibition of fine prints from the Society of American Graphic Artists (SAGA). Based in New York City, SAGA was founded in 1915 to promote the advancement of the graphic arts, and they have exhibited such preeminent modern artists as Henri Matisse, Mary Cassatt, Käthe Kollwitz, Edward Hopper, Pablo Picasso, and Joseph Pennell.

The exhibition at the Artists Archives will feature over fifty prints produced by their internationally-renowned membership. As curator Mindy Tousley describes, "as one would expect from such an esteemed organization, the work submitted was emblematic of the quality and professionalism of its members. While the work chosen varied widely…there was a common bond expressed among the chosen artists, and that was the love they held for printmaking… this exhibition is a celebration of their years of experience and love of the art form." Exhibition awards will be juried by Emily J. Peters, curator of prints and drawings at the Cleveland Museum of Art, and an accompanying selection of prints from the Jack and Linda Lissauer Collection will be displayed.

Beginning on July 13, the Artists Archives will partner with BAYarts, The Gallery at Lakeland Community College, and Valley Art Center to present *THE BIG @SS @RT SHOW*, an exhibition featuring oversized works from an exciting array of area artists, including the biggest of the big from the Archives' permanent collection. "This is an idea I have been contemplating for years," explains Lakeland Gallery Director Mary Urbas, who conceived of the community-wide event. Created in the spirit of good humor and collaboration, visitors will be given an "@SSPORT" which can be stamped at participating locations and events for entry into a raffle.

As part of *THE BIG @SS @RT SHOW*, the Artists Archives and Lakeland will host *THE BIG @SS @RT TALK* with the BIG HEADS of the little arts organizations from 2 to 3 pm on Sunday, July 23, in Lakeland Community College's auditorium. Held in a rapid-fire format, each organization will have just over five minutes to tell the audience who they are, what they're up to, and their exciting plans for the future! Lakeland Artist Reception to follow. RSVP on artistsarchives.org.

ARTISTS ARCHIVES OF THE WESTERN RESERVE

1834 East 123rd Street
Cleveland, Ohio 44106
artistsarchives.org
216.721.9020

EVENTS

From Stone to Silicone: The Evolution & Future of Printmaking with Michael Menchaca and Maggie Denk-Leigh, VIRTUAL PROGRAM 7-8pm EST Wednesday, May 31

SAGA Artist Talk—Award Winners Spotlight with Emily J. Peters, VIRTUAL PROGRAM 7-8pm EST, Wednesday, June 21

THE BIG @SS @RT TALK, 2-3:30pm Sunday, July 23, at the Lakeland Community College Auditorium in Kirtland, Ohio

Untitled work by Paul Tikkanen, acrylic on wood
Photographed by Cath Smith

The Paul and Norma TIKKANEN PAINTING PRIZE

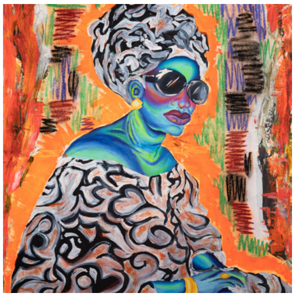
October 2023 at the Ashtabula Arts Center

Submissions open June 1

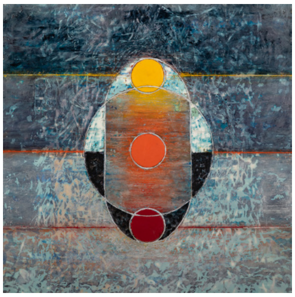
reception & awards ceremony Saturday, October 7, 6-9 p.m.

Open to Ohio artists in Ashtabula, Cuyahoga, Geauga, Lake, Lorain, Mahoning, Medina, Portage, Summit, & Trumbull Counties and Pennsylvania artists in Crawford, Erie, Lawrence, & Mercer Counties

offering over $30,000 in artist awards



"MADAM"
Ewuresi Archer
2022 First Place Realism



"reflection"
Susan Squires
2022 First Place Abstract

2023 jurors:
Alpesh Kanitilal Patel
Donna Torres
Franklin Einspruch

ASHTABULA Arts CENTER

2928 W. 13th Street
Ashtabula, OH 44004
ashtabulaartscenter.org
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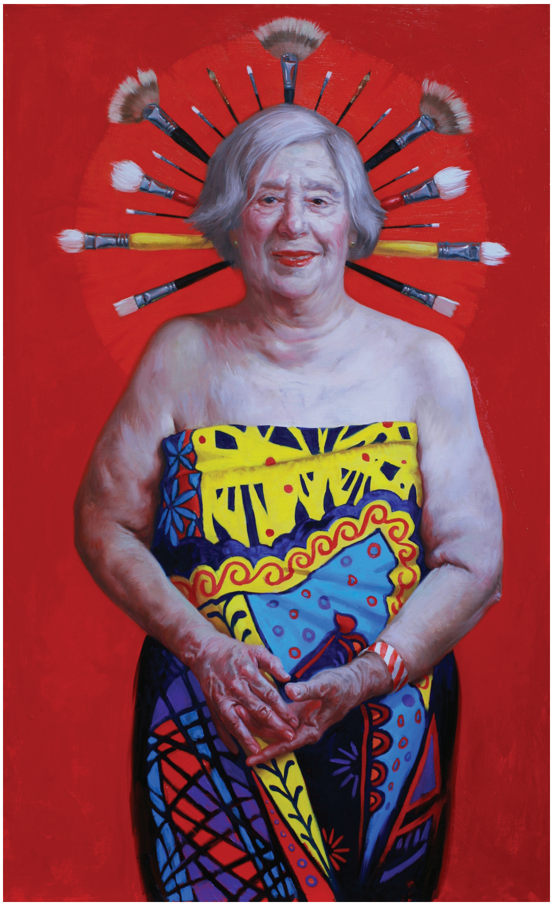
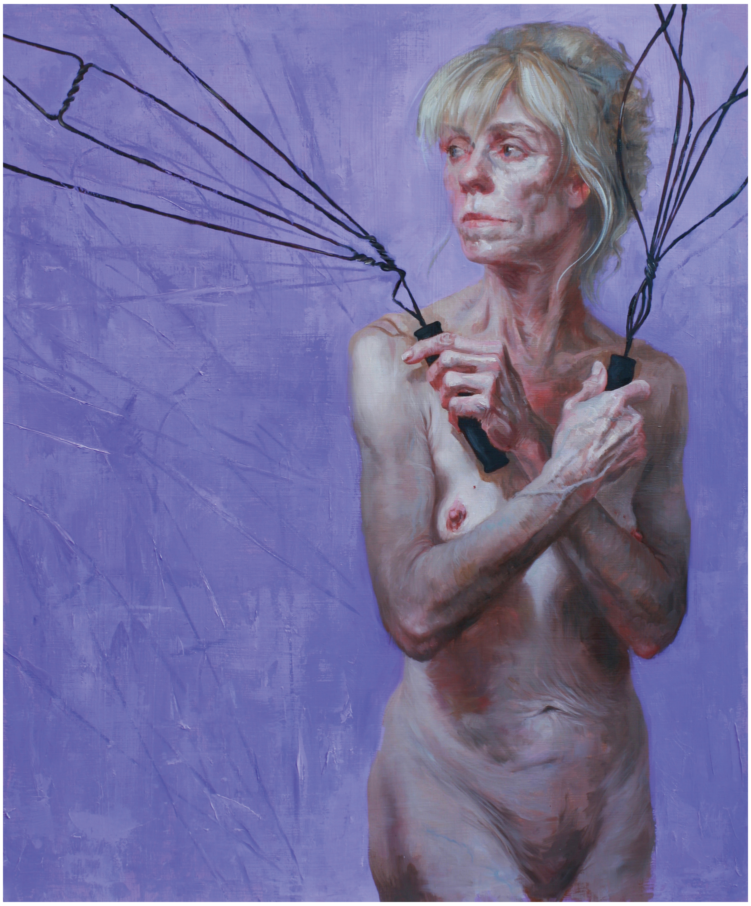
Judy Takács' *Goddess Project: Warriors* Comes to Ashtabula Arts Center

by Ashtabula Art Center Staff



Judy Takács, Emilie: The Tenth Muse, The One Who Sees.



Judy Takács, Winged Victory: Regrets.

Medusa, Eve, Pandora, Mary, Isis, Venus, Athena, Thalia, God, and Satan will all be appearing at the Ashtabula Arts Center this July. These characters, and more, are part of figurative painter Judy Takács' solo show and long-term project, *The Goddess Project: Warriors*.

Opening from 6 to 8 pm on Friday, July 7, *The Goddess Project: Warriors* will remain on view through Saturday, July 29. This is the first time many of Takács' colossal, goddess-inspired triptychs will be shown as they were meant to be…together. The gallery space of the Ashtabula Arts Center, host of the first-ever Paul and Norma Tikkanen Painting Prize last October, easily accommodates Takács' ten-foot-tall triptychs—Arachne: Predator and Prey; The Godfather Trilogy; Love, Athena—and so much more.

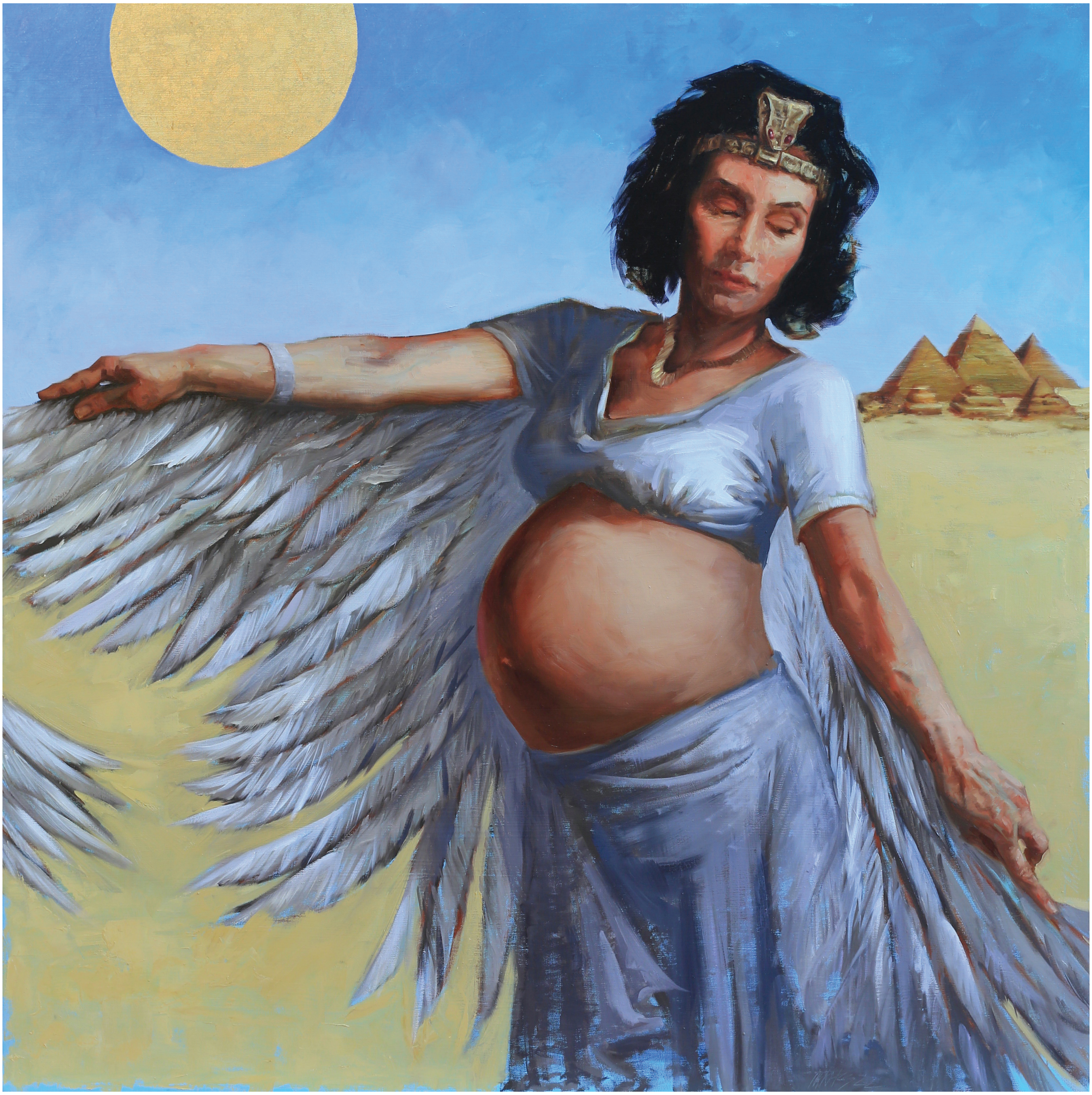
Takács' colorful and classically-inspired, figurative oil portraits for *The Goddess Project* reimagine the characters and stories from the mythology of multiple religions through a contemporary feminist lens.

Viewers will learn that Medusa… #Me(dusa)too… is a rape victim. Pandora and Eve are women forbidden to learn. Venus is a generous peacemaker to our undeserving world. Athena is recast as a kinder, gentler goddess, standing in solidarity with her sisters. New muses for the arts are created and little-known ones finally given credit for inspiring joy and greatness.

Apollo, Sphynx, Judeo-Christian God, Michelangelo's David, and even Satan—traditionally depicted as male deities—are reimagined as goddesses, too.

The Goddess Project seeks to correct harmful myths: prejudices that have seeped into our collective thinking, laws, workplaces and lives as these stories have been told and retold for eons.

Trying to "save the world, one painting at a time," Takács' Renaissance-inspired pro-choice paintings, My Body, My Decision, and her diptych mate, Trust Women (awarded Honorable Mention at the *Paul and*



Judy Takács, Godfather Trilogy: Isis.

Norma Tikkanen Painting Prize Show last fall) are included in *The Goddess Project: Warriors*.

Not taking any chances and seeking to drive her feminist social messages home one way or another, show labels elaborate on the stories behind the paintings. Takács' book, *The Goddess Project*, will be for sale during the run of the show for $50 plus tax.

Those who want to make a day, or night, of it can also see a theater production at the arts center and check out Takács' solo show before the play or during intermission. Both *Bye Bye Birdie* and *Tuck Everlasting* will be on stage during the run of the exhibit. Not to be missed, and well worth the easy drive from Cleveland, Judy Takács' *The Goddess Project: Warriors* is a great reason to head to the Ashtabula Arts Center this summer.

ASHTABULA ARTS CENTER

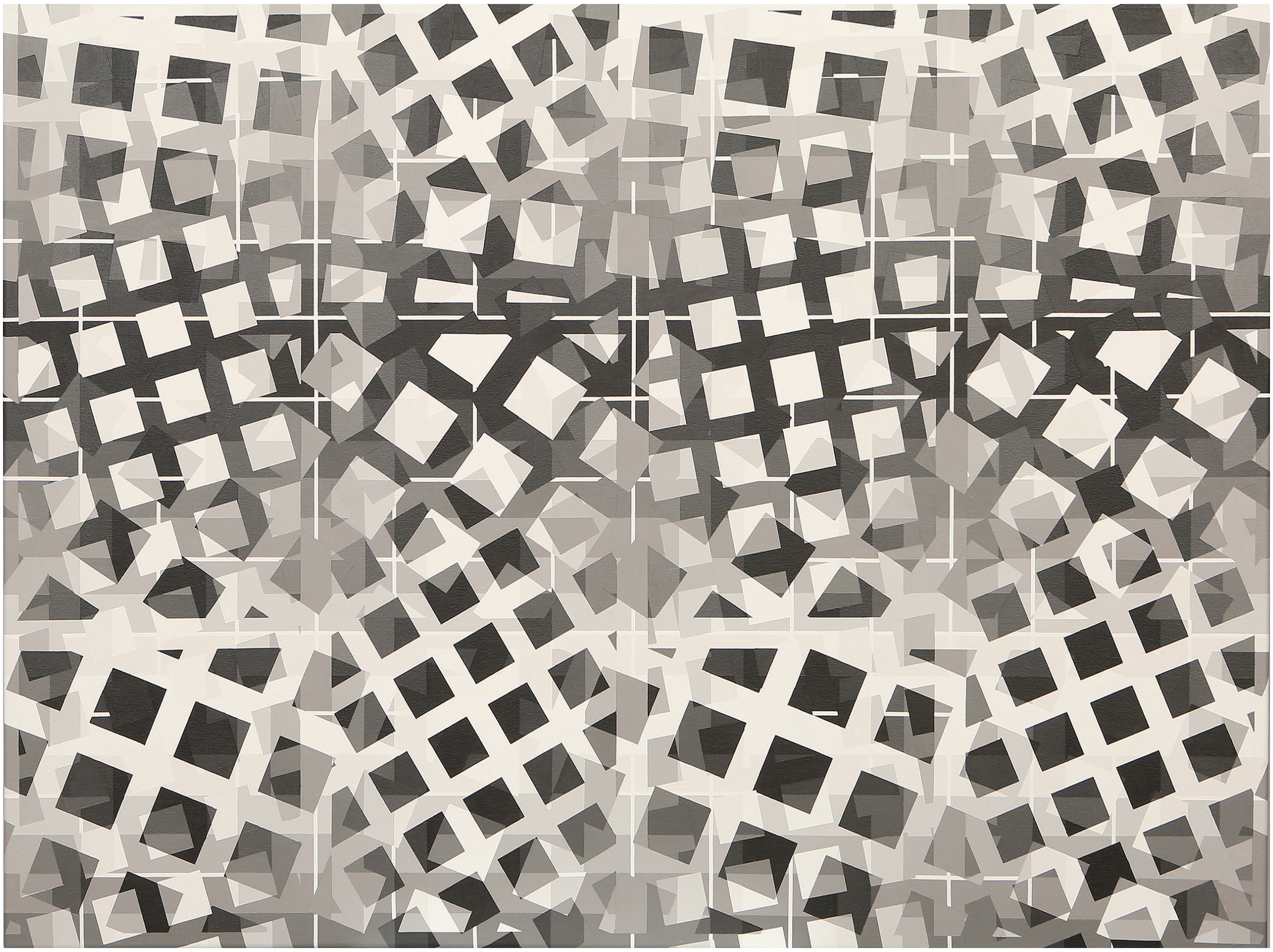
2928 West 13th Street
Ashtabula, Ohio 44004
Ashtabulaartscenter.org
440.964.3396

EVENTS

Judy Takács' The Goddess Project: Warriors, July 6–29. Opening reception 6-8pm Friday, July 7

BAYarts Presents *Simultaneous Contrasts: Works of David Kuntzman and Priscilla Roggencamp*

by Karen Petkovic



BAYarts presents *Simultaneous Contrasts: David Kuntzman and Priscilla Roggenkamp*, July 14–August. 5. Above: David Kuntzman, Dedekind.

Outwardly, there may seem to be few clear connecting points between David Kuntzman's linear, conceptual abstractions and Priscilla Roggenkamp's figural, textile sculptures. The artists feel this is part of the fun of working together.

In describing *Simultaneous Contrasts*, opening at BAYarts on July 14, Roggenkamp advises the connection may not be obvious between the saturated colors of Kuntzman's paintings and the softer gradients of her textiles. Kuntzman's work is characterized by hard edge painted lines, while Roggenkamp's work has soft edges of fabric in the sculpted forms. They both hope their work moves the viewer to reflect on the perception of space, edge, colorant and form. The artists also want viewers to make their own unique associations while experiencing this show.

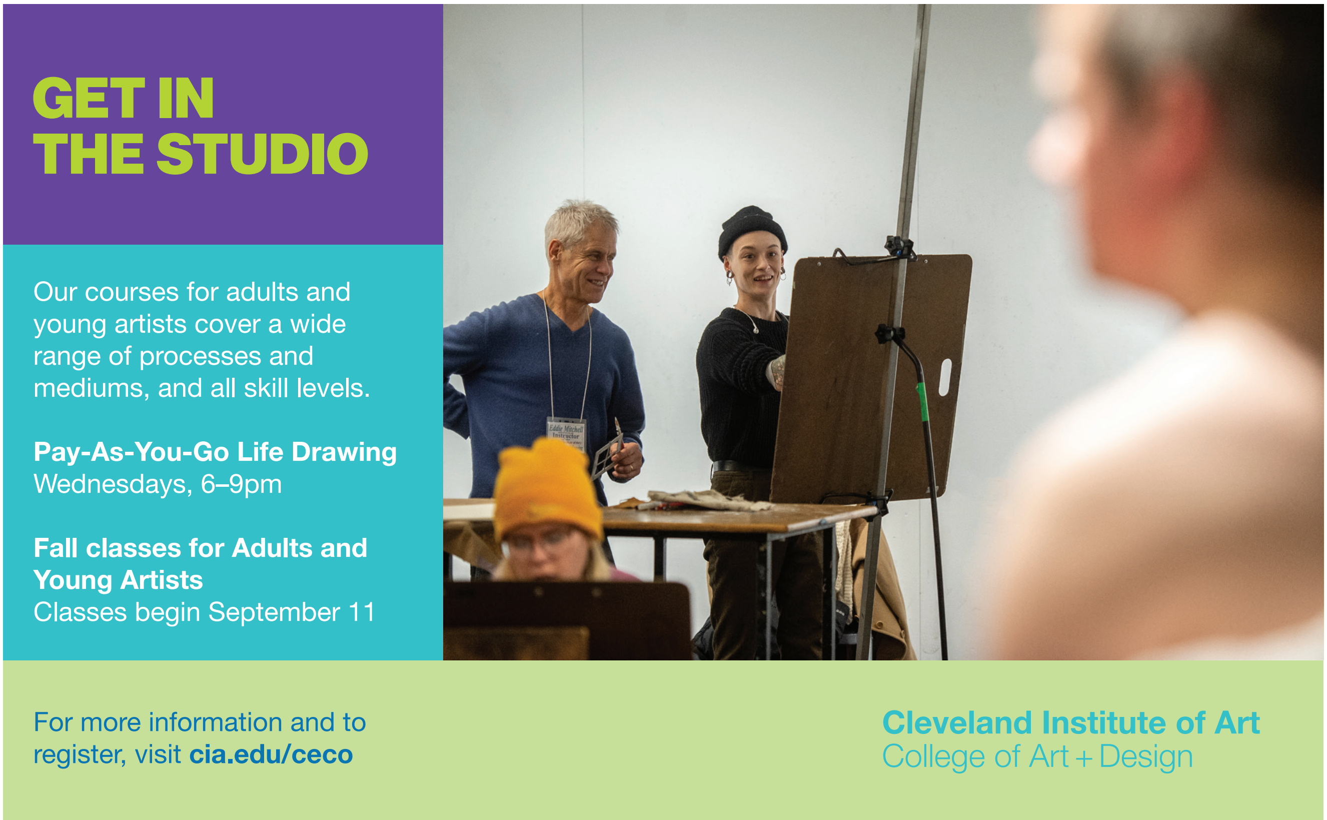
It is the shared commitment to quality that unites these two artists. Kuntzman's work is focused on comparisons of various color progressions supported by his rigid, methodical gridworks. Roggenkamp uses sewing and loom work, as well as drawing and other mark making methods as part of her process. Each artist's work reflects process, experimentation, and growth. According to Roggenkamp, they "never let the dust settle under their feet." While these artists work in very different mediums, it is their patient, methodical approach that unites them and creates a unique visual experience.

BAYARTS

28795 Lake Road
Bay Village, Ohio 44140
BAYarts.net
440.871.6543

EVENTS

Simultaneous Contrasts: David Kuntzman and Priscilla Roggenkamp, July 14–August 5. Opening reception 5-8pm Friday, July 14



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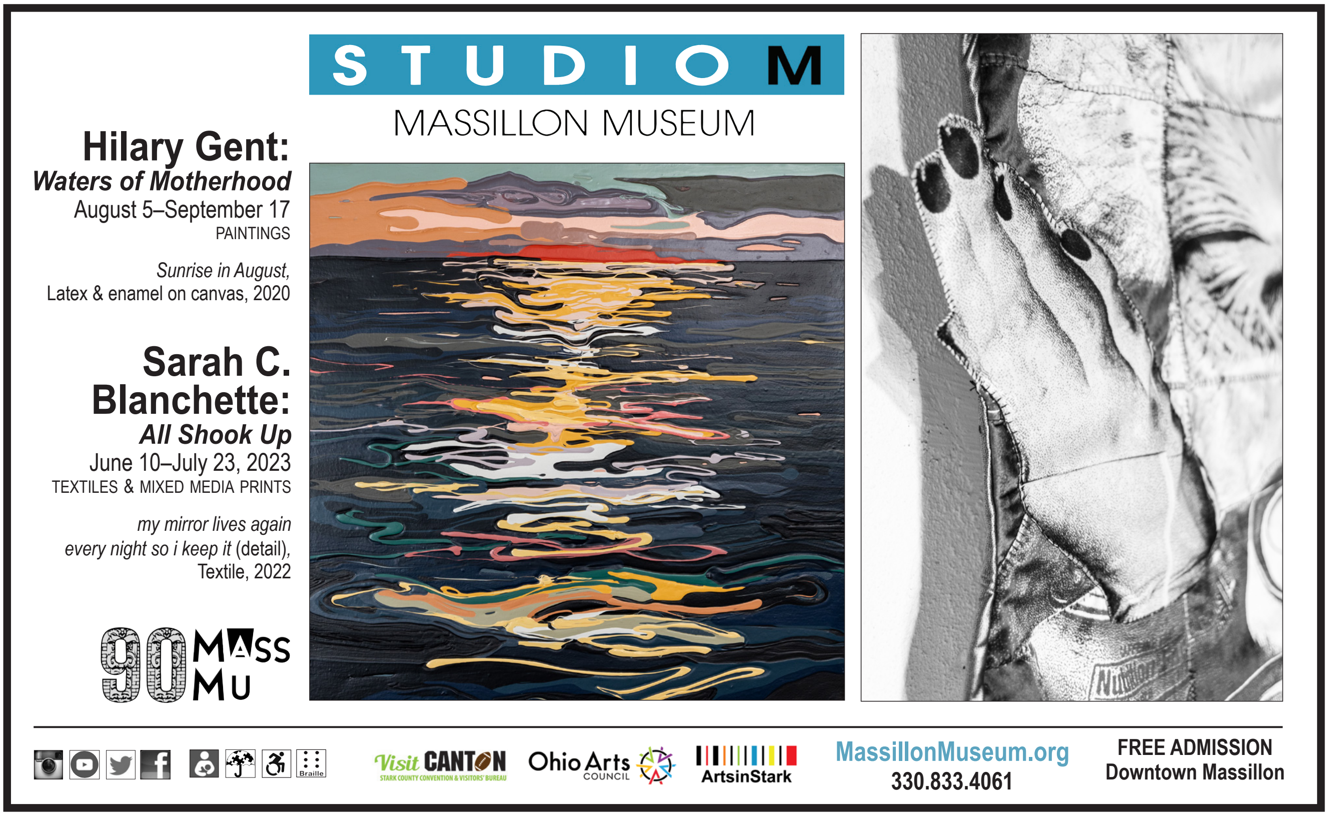
Cleveland Institute of Art
College of Art + Design



STUDIO M
MASSILLON MUSEUM

Hilary Gent:
Waters of Motherhood
August 5–September 17
PAINTINGS

Sunrise in August,
Latex & enamel on canvas, 2020

Sarah C. Blanchette:
All Shook Up
June 10–July 23, 2023
TEXTILES & MIXED MEDIA PRINTS

my mirror lives again every night so i keep it (detail),
Textile, 2022

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Come, Rest Here by My Side, CIA's *2023 Alumni Exhibition*, on View This Summer

by Michael C. Butz

Work from the *2021 Alumni Exhibition, Imprint the Air,* at Reinberger Gallery.

Clotilde Jiménez is no stranger to the Cleveland Institute of Art (CIA). The visual artist earned his BFA in printmaking from CIA in 2013.

Since then, he's established a successful practice in Mexico City and exhibited his work—multimedia collages that create visual narratives—in Paris and Chicago. In 2020, he was featured on the cover of *Art in America*. Now, he returns to CIA as one of two jurors for the *2023 Alumni Exhibition*.

"It felt good being asked to jury this show because for a while now I've been trying to get back into the CIA community as an alum and share some things I've learned over the years in a collaborative way. So, I think this is a good start to that," Jiménez says. "I'm looking forward to see the diverse array of art practices through different mediums but also multi-generational and cultural. I think my eclectic approach to art-making will cater to the broad spectrum of ideas and styles that I expect to see from the artists."

The *2023 Alumni Exhibition* will be on view July 14 through August 11 in Reinberger Gallery. Its second juror is Colorado-based illustrator Lee White, who works primarily in watercolor and has illustrated more than 27 children's books.

"As always, it is very important to the committee to find jurors who are accomplished artists in their field while representing different mediums," says Deborah Pinter '88, chair of the CIA Alumni Council. "We felt that both Clotilde and Lee would be the perfect complements to each other and were very excited when they both agreed to be our jurors this year."

Pinter's fellow exhibition committee members are Cherie Bauer '81, Lauren Chaikin '09, Karen Sandstrom '12 and Amani Williams '21. The committee chose *Come, Rest Here by My Side* as this year's exhibition title. The title is borrowed from Maya Angelou's renowned poem "On the Pulse of Morning," which invokes unity, progress, connection and the hope of a yet-to-be-written future.

Reinberger Gallery Director Nikki Woods says the exhibition will be engaging for all audiences but represents a special occasion for CIA alumni.

"The *Alumni Exhibition* is an amazing opportunity to bring artists back to CIA, which is for many the place that helped shape their artistic practice," she says. "I'm excited for Reinberger Gallery to be a point of connection for alumni to be in community with one another and celebrate their stories."

CLEVELAND INSTITUTE OF ART
11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

EVENTS:

2023 Summer Teacher Residency Exhibition, Saturday, June 24

2023 Alumni Exhibition Come, Rest Here by My Side, July 14–August 11

2023 Faculty Exhibition, August 31

23
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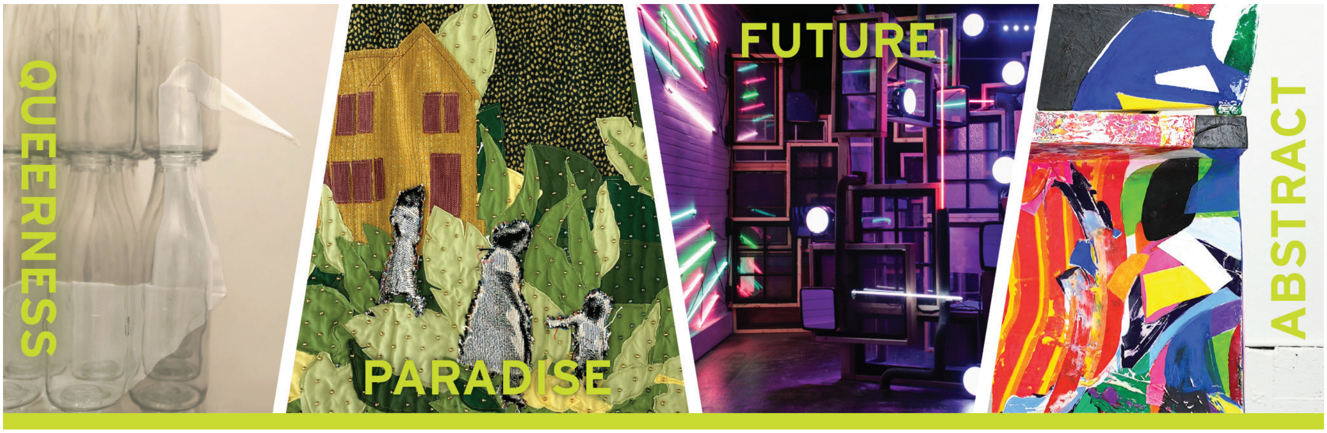
QUEERNESS
PARADISE
FUTURE
ABSTRACT

Images From Left to Right: Mingdong Sun, *Wishing Siren*, 2023; Quinn Hunter, *Love is a Home You Find Again and Again*, 2022; Joshua Ice, *Effervescent Hypnotics*, 2020; Kristy Hughes, *Panoply*, 2023.

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Quinn Hunter, May 12 – June 24
Joshua Ice, July 7 – August 18
Kristy Hughes, July 7 – August 18

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Artist Archives of the Western Reserve
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BAYArts
July 14 - August 13
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BAY arts
Arts at Lakeland
Valley Art Center

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Curating Place-Based Identity

by Jeff Curtis

Photo by Jimena Horta.

The summer of 2023 brings transformational change, renewed energy, and excitement to Cleveland Print Room (CPR). Continuing our work with dedication and rigor, we are diligently curating a place-based identity to give CPR a more permanent home—a place where CPR can more deeply support its mission, vision, and values. During this transition, our programming will continue to be on display throughout the city.

The first of our main public exhibitions this summer, starting in June, invites the community to be privy to the experiences of women as they relate to health and reproductive justice. Jimena Horta's exhibition *Sïihil*—the title taken from the Mayan word meaning birth—is her exploration of "the re-meaning of menstruation through entering my interior, rediscovering myself as a woman, reconciling myself with my own body, understanding it, exploring it and honoring it," and "also…the longing of my deep desire of becoming a mother."

Later this summer, CPR will begin the project, KIN, with curated exhibitions and workshops. This intergenerational project examines ways to honor Black Americans' imagery and narratives with photography as the tool for self-empowerment and social change, expanding the discourse around family stories and archives. By elevating the voices of the artists in our own community, we are in turn offering an opportunity to reexamine how we will live in communities together.

CLEVELAND PRINT ROOM
clevelandprintroom.com
216.802.9441

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5.19.23
6.16.23
7.21.23
8.18.23
9.15.23
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11.17.23
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1.19.24
2.16.24
3.15.24

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78thstreetstudios.com

Coming Back to Akron: East Ave Gallery's Second Saturdays

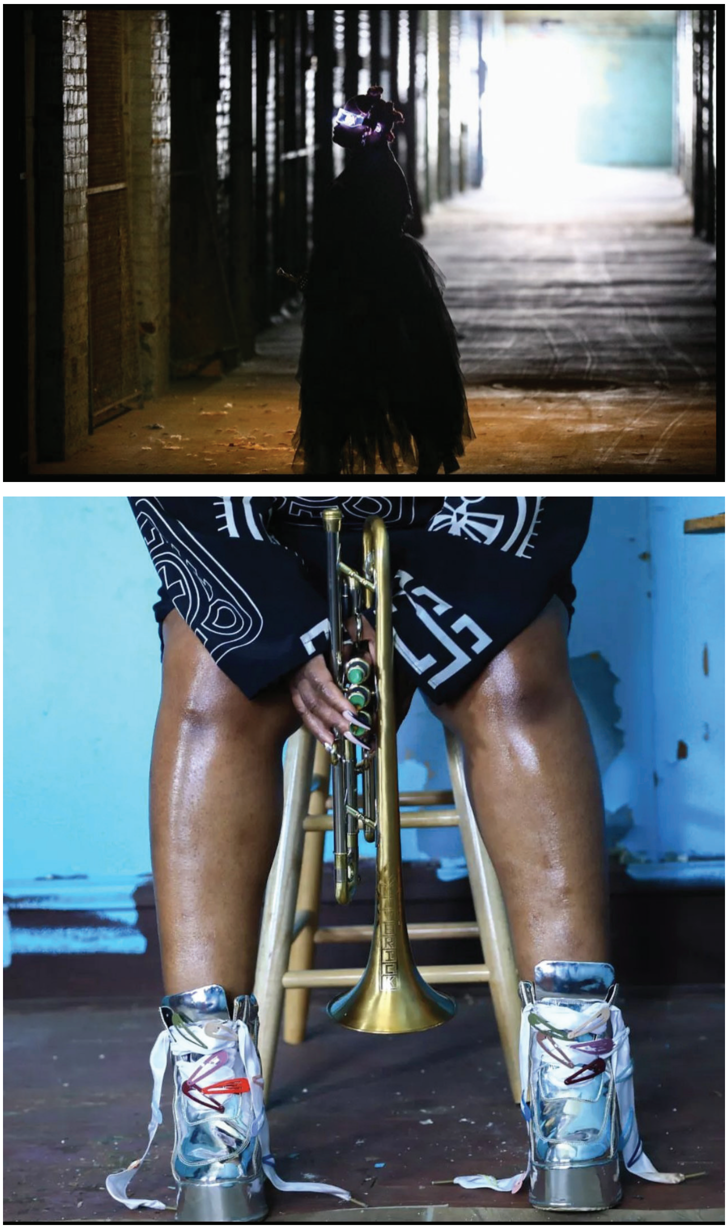
by Chareal Harris & Sydney Morris

Saturdays Are Better with Us.

This summer is East Ave Gallery's third year of Second Saturday events. They will be held from May through September. We are showcasing over twenty new artists with distinctive exhibitions for Akron and Northeast Ohio to get excited about. On May 13, our first show will open with trumpeter Theresa May. Ironic, right? She will be joined by her collaborative partner, Emanuel Wallace, who is a photojournalist for various Cleveland publications, including *Cleveland Scene* magazine. Both from the Cleveland area, May celebrates exposure of the underrepresented communities. Wallace complements this by documenting the unexpressed perspectives of Black pop culture.

Our May exhibition's theme explores the cultural aesthetic of science and history through the African diaspora. This will be highlighted in our Second Saturday event entitled Afrofuturism: Black Lives Will Exist in the Future. As May describes, "Afrofuturism elicits stories of Blackness and embodies [May's] personal style, creativity and aesthetic while highlighting Black women." Local Akron composer Shanyse Strickland has assisted in the composition of this project. Her multi-media work "is meant to take you on an aural and visual journey." Wallace photographed the visual pieces and will even be performing a live DJ set featuring May on the trumpet.

Inside East Ave's gallery is their modest storefront market space, containing creative works by loyal artists and makers. One of many is Valerie Morris of Heart Kreations. This Cleveland-based wife and mother of two creates handmade resin cups, mugs, and other assorted gifts. East Ave Market is proud to house her latest custom pens with designs and functionality fit for every occasion. We hope to attract the eyes and minds of each visitor ensuring an unforgettable experience every second Saturday.



Images by Emanuel Wallace, from Afrofuturism: Black Lives Will Exist in the Future, opening May 13.

EAST AVE MARKET AND GALLERY

2290 East Avenue
Akron, Ohio 44314
eastavefleamarket@gmail.com
Instagram: @eastavemarket
Facebook: East Ave Market

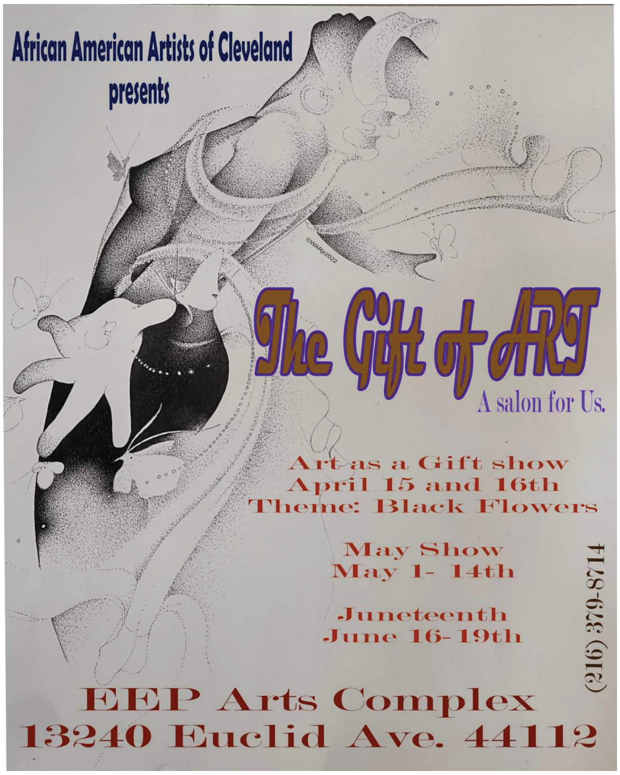
EVENTS

May Second Saturday—Afrofuturism: Black Lives Will Exist in the Future, noon-5pm Saturday, May 13. Featuring Theresa May, Emanuel Wallace, and Shanyse Strickland

Second Saturdays: June 10, July 8, and August 12

Creating and Building Community

by Edward E. Parker Museum of Art Staff



THE GIFT OF ART

The Gift of Art is a recurring pop-up art show organized by local artist Walter Allen Rogers Jr. and presented by members of African American Artists of Cleveland. The group began hosting these events in October, gaining a steady increase in support in recent months—more foot traffic and more artists displaying their artwork for sale. Join us, as we experience art together, and build community. The most recent show closed on May 14, and here's a list of upcoming shows: *Juneteenth*, June 16–19; *Independent Black Artists*, July 1–3; *Good Health, Fine Art*, August 11 and 12. Additional information is available on the African American Artists of Cleveland and Cherube Art Facebook pages.

INTERGENERATIONAL ART CLASS

With the support of Cuyahoga Arts and Culture, we will be conducting an Intergenerational Art program this summer. Classes will be in session for six weeks, June 13 through July 20. Class will meet on Tuesday and Thursday evenings from 6 to 8 pm. Feedback from students informed our project choices, which will accommodate beginner level to intermediate artists. When the program ends, a public art exhibit will be held in the event center to highlight outstanding student work. Registration opened in April, and will remain open until seats are filled. The flyer for this program is posted to the Cuyahoga Arts and Culture website, ClevelandArtsEvents.com, where registration is also available.

SHINN HOUSE/ARTIST SPEAK

Edward Parker curates the galleries at Shinn House, located within Mount Zion Congregational Church in Cleveland. The exhibitions showcase the work of three artists and are on display for six to eight weeks. The Sunday following each closing show, the artists meet for a forum at EEPMOA to discuss their inspiration, process, and body of work. Food is available at these forums, and dessert is provided free of charge. In anticipation of resuming the exhibits, Mr. Parker has lined up artists to exhibit their work, and would like those interested in this opportunity to submit a sample portfolio for consideration.

OPEN MIC NIGHTS

We would like to begin hosting Open Mic nights, and are seeking feedback from poets, musicians and entertainers who are regular performers at other venues. The feedback will help us gauge interest, create an effective schedule and streamline marketing efforts. If you are a performer, call to share your experience and add your contact information to our blast list. We would like to host our first Open Mic on or before September 2. Food will be available for purchase and cash prizes will be awarded. Check for updates on our social media platforms.

COLLABORATION

The museum's past collaborations have resulted in a variety of interactive and educational workshops. We have improved blighted areas with the installation of murals, found creative ways to educate youth, and created positive change within the community. If you believe in the transformative power of art, reach out, so we can work together towards a common goal. At EEPMOA, we "think art for social development."

SENIOR ART CLASSES

We provide free art classes for seniors from 6 to 8 pm every Tuesday and Thursday evening. The museum is open Monday through Friday from 10 am to 3 pm. Come and see us—we look forward to your visit. For visitation outside of normal business hours, please call to check hours of availability.

EDWARD E. PARKER CREATIVE ARTS COMPLEX/SNICKERFRITZ CULTURAL WORKSHOP FOR THE ARTS

13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com
216.851.6910

EVENTS

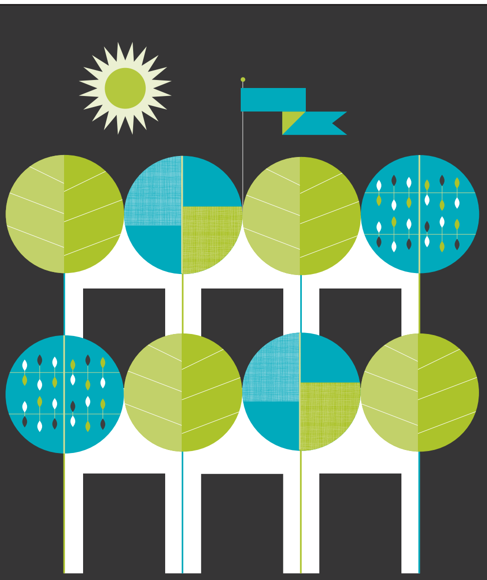
Intergenerational Art Class, 6-8pm Tuesdays and Thursdays, June 13–July 20. Register at eepmoa.com and ClevelandArtsEvents.com

The Gift of Art: Juneteenth, June 16–19

The Gift of Art: Independent Black Artists, July 1–3

The Gift of Art: Good Health, Fine Art, August 11 & 12

Senior Art Classes, 6-8pm Tuesday and Thursday evenings



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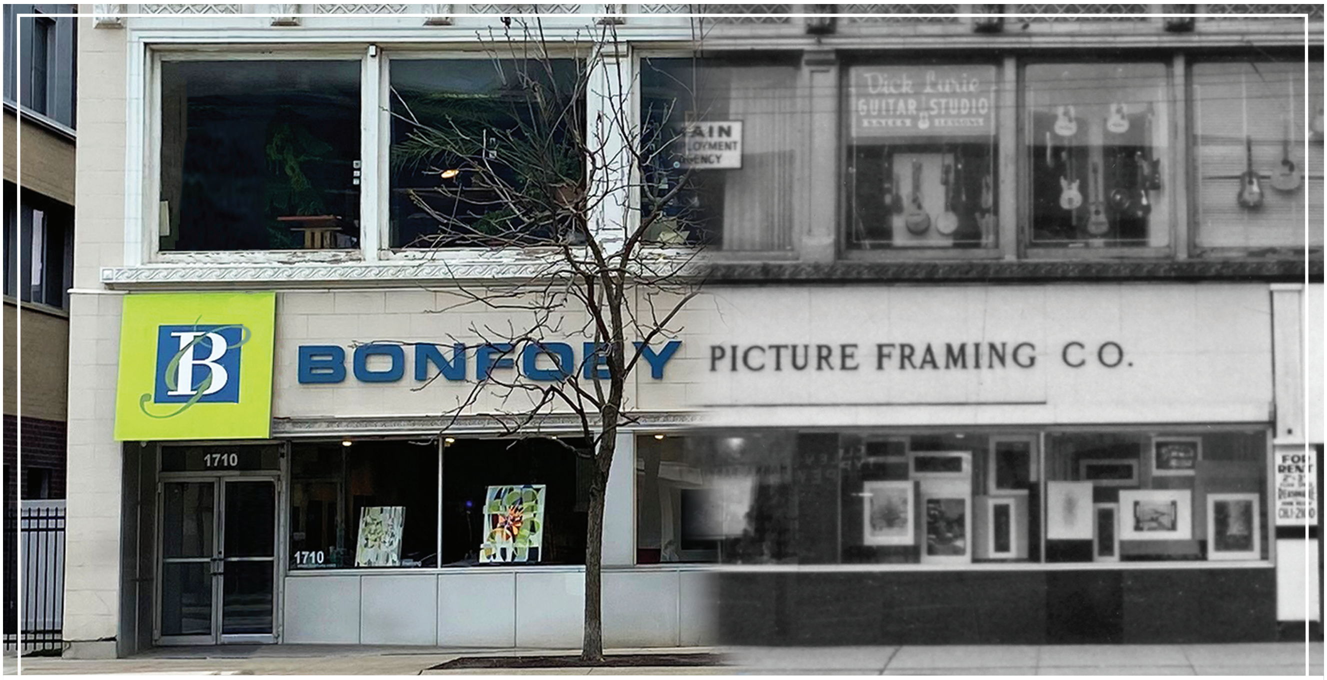
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The Galleries at CSU to Relocate

by Kendall Christian, Director

The GALLERIES AT CSU

Since 2012, The Galleries at CSU have been located at the center of Cleveland State University's Arts Campus on 1307 Euclid Avenue. The Arts Campus includes the Middough Building, which houses the Departments of Art and Design and Theatre and Dance, and the Idea Center, home to the School of Film & Media Arts. Notable neighbors and partners include Bonfoey Gallery; Ideastream Public Media; and Playhouse Square Theater District, including the Allen Theatre Mainstage, the Outcalt Theatre and the Helen Rosenfeld Lewis Bialosky Lab Theatre.

It is in this context of place and partnerships that we need to share some news. The Galleries will be moving from its current location at the Cowell & Hubbard Building by the end of July 2023. We are excited about the opportunity to develop a new permanent home for the Galleries as part of the Campus Master Plan. Playhouse Square will continue to be a vital collaborator. We look forward to continuing to partner with them in support of the Arts and Cleveland's creative economy.

CSU has assembled a team to determine the best course of action to allow for the continued presence of an academic art gallery on campus to support our mission and to serve our students, faculty, staff and community. The Galleries, Department of Art and Design, College of Arts and Sciences, and CSU Administration are committed to finding both short- and long-term solutions. CSU has great community partners, donors, supporters and alumni that understand the importance of an academic art gallery. We will reach out to these groups for input as we develop a new home.

In the meantime, we will continue our *Annual Student Art Show* in pop-up locations. A more robust offering of exhibitions will be added as we are able.

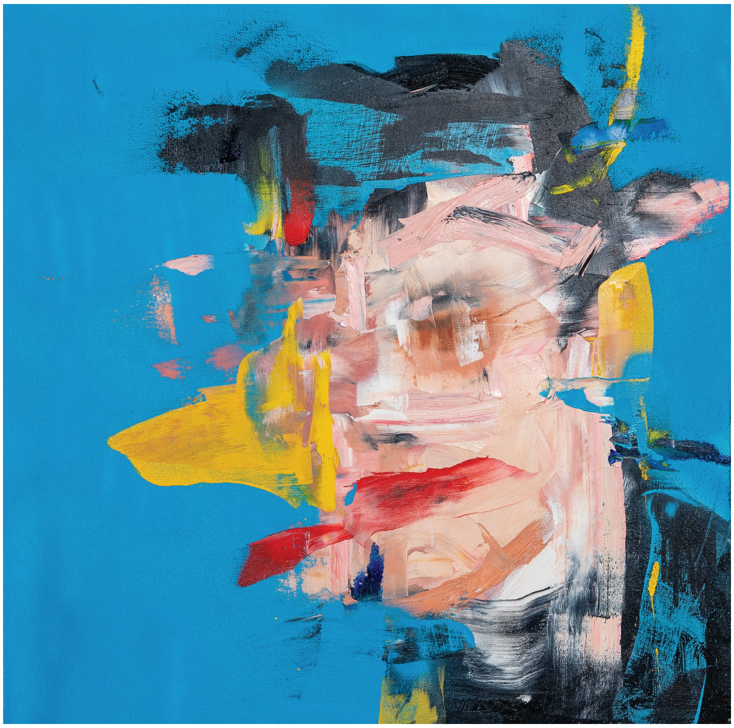
The Galleries at CSU will remain strong members and supporters of *CAN Journal* during this transition. We'll keep you updated on our progress, timeline and priorities. We appreciate your support and understanding while we relocate and reopen. We look forward to seeing where our journey takes us!

THE GALLERIES AT CSU

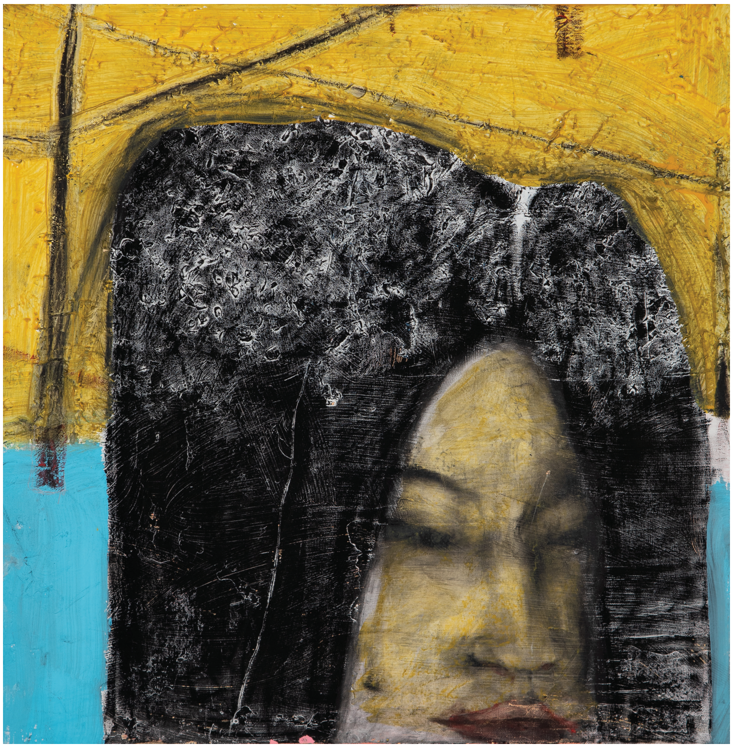
1307 Euclid Avenue
Cleveland, Ohio 44115
artsandsciences.csuohio.edu/galleries/galleries
216.687.2103

Summer of Expressionism at HEDGE

by Hilary Gent



Justin Brennan, Chet, oil and spray paint on canvas, 24 X 24 inches, 2022.



Douglas Max Utter, Crosswalk, acrylic and black pastel on canvas, 24 X 24 inches, 2020.

Artists Justin Brennan and Douglas Max Utter continue their artistic quests to decipher the world around them, painting expressive portraits and narrative scenes which interpret and reflect the human psyche.

This May, HEDGE Gallery opens *Wide Eyed*, a rousing array of new figurative paintings by Justin Brennan. Brennan continues his exploration of the human form: dissecting faces, studying the body and portraying the interiors we live in.

He paints with thick, direct brushwork and a diversified palette consisting of vivid fluorescents and traditional colors, combining oils, latex, enamels and spray paint. Brennan, being a mainly self-taught artist, states, “my work may be unsophisticated, but it comes from a place of wonderment and is a pure expression of my innermost thoughts.” Brennan helps manage his family’s catering business, and most days are spent busy in a prep kitchen environment. The hustle bustle of his day job leads to active evenings in his studio where paint and other material are wielded across canvas, creating powerful gestures of figures in motion.

In July, HEDGE features *Family Life and Other Fancies (Paintings Then and Now)*, a collective of recent paintings, drawings and prints by Douglas Max Utter, paired with other selections of Utter’s works that date back to 1980–2000. His subject matter continues to consist of portraits, memories from childhood, still lifes and urban scenes, and we will be digging into the archives to choose works that share a common narrative, even if thirty years separate them.

Sharing stories seems to consume most of the studio visits I have with Doug Utter, while excitedly sifting through stacks of work that manifest themselves like full-color journal entries.

Utter’s artwork comes from a place of raw emotion, or lately, illustrates ethereal images from Cleveland neighborhoods. Whether he is portraying the figure, a bouquet of flowers or an abandoned storefront, unadulterated color and an extensive combination of materials have always permeated his work.

HEDGE GALLERY

1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

EVENTS

Justin Brennan: Wide Eyed, May 19–July 7

Douglas Max Utter: Family Life and Other Fancies (Paintings Then and Now), July 21–August 18

Collaborage, at Heights Arts

by Tom Masaveg

CoLLABORAGE

This fall and into next year, Heights Arts will participate in a city-wide exploration of surrealism in partnership with the No Exit New Music Ensemble and other collaborators. The celebration will begin with *Collaborage*, an exhibition opening in late August for which Heights Arts will tap its unique multidisciplinary resources. The concept for the exhibition employs the game strategies avant-garde artists used in the years after World War I to move beyond the world of forced rationality and unlock access to the unconscious (authentic) world. Many of these artists were part of the Dada movement, which soon was absorbed into surrealism. Surrealists were pioneers in the use of collage and other means or appropriation of visual material from diverse sources. These works for Heights Arts will be created using elements of chance.

HERE'S HOW IT WILL WORK:

The Heights Arts Exhibitions Community Team will create four groups of three visual artists. The Heights Writes Community Team will randomly assign a few words to each group of artists. Additionally, the Heights Arts Music Community Team will select twelve pieces of music from Northeast Ohio, again randomly assigned to the artists.

The nature of and process for the collaboration between each visual artist team should also employ strategies from *A Book of Surrealist Games*, which Heights Arts will provide to them. These strategies prevent artists from consciously influencing one another's work throughout the game. Each individual artist will listen to provided music and incorporate provided words into visual components they generate for three collages per group.

The result will be twelve works of art, each the product of three visual artists, three sets of words, and three pieces of music. These will be on view at Heights Arts in the *Collaborage* exhibition, August 18 to October 15. Every work in the show will be auctioned off—another layer of chance and randomness—with the proceeds split between contributing artists and Heights Arts.

HEIGHTS ARTS

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

EVENTS

Group Show, June 16–August 13
Spotlight : Paula Damm, June 16–August 13
Artbar, 7-9pm Thursday, June 29
Free Gallery Concert, 7-8pm Thursday, July 6
Ekphrastacy: Group Show & Paula Damm, 7-8pm Thursday, July 20
Free Gallery Concert, 7-8pm Thursday, August 3
Collaborage, August 18–October 15

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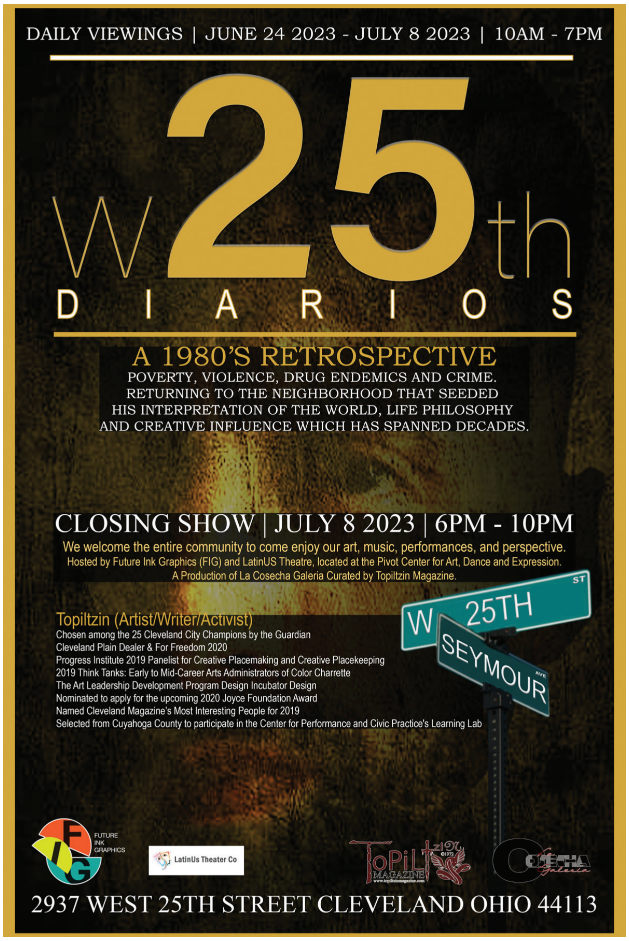
2023 Summer of Love

by Will "Topiltzin" Sanchez, Owner/Artist/Poet/Activist



DAILY VIEWINGS | JUNE 24 2023 - JULY 8 2023 | 10AM - 7PM

W25th DIARIOS

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Cleveland Plain Dealer & For Freedom 2020
Progress Institute 2019 Panelist for Creative Placemaking and Creative Placekeeping
2019 Think Tanks: Early to Mid-Career Arts Administrators of Color Charrette
The Art Leadership Development Program Design Incubator Design
Nominated to apply for the upcoming 2020 Joyce Foundation Award
Named Cleveland Magazine's Most Interesting People for 2019
Selected from Cuyahoga County to participate in the Center for Performance and Civic Practice's Learning Lab

2937 WEST 25TH STREET CLEVELAND OHIO 44113

W25TH DIARIOS

La Cosecha Galeria (LCG) is proud to present *W25th Diarios*, a 1980s retrospective, hosted by Future Ink Graphics (FIG) and featuring the original artwork of Will "Topiltzin" Sanchez as he introduces new work with this upcoming series of paintings and a creative storytelling series, focused on the perspective of issues and adaptation during his growth on the streets of Cleveland. Poverty, violence, drug endemics and crime. Returning to the neighborhood that seeded his interpretation of the world, life philosophy and creative influence which has spanned decades.

TOPILTZIN ART EXHIBITION DAYS/HOURS

The show is open 10 am to 7 pm Monday through Sunday, June 24–July 8 at Future Ink Graphics (FIG) in the Pivot Center for Art, Dance and Expression, 2937 West 25th Street, Cleveland, Ohio 44113.

Please join us for the closing event which will take place at 6 pm on Saturday, July 8. Hosted by Future Ink Graphics (FIG) and LatinUS. Refreshments by Café Social. Music by DJ Flaco Flash. Poetry by Marisol Ramos and New Genesis. We welcome the entire community to come enjoy our art, music, performances, and perspective.

LAKE ERIE ARTIST SYMPOSIUM

LCG presents its inaugural edition of the Lake Erie Artist Symposium, a creative industry storytelling series focused on the perspective of issues and adaptation during an unprecedented economic time. Connect with industry leaders to learn more about current obstacles and transformational strategies used by these innovators within the arts and culture community as they share their stories, processes, and ideas. The choice becomes simple: either spend our time as artists making a living or as artists making art live for us. The event will take place from noon to 11 pm on Saturday, September 2, at Market Square at Crocker Park, 239 Market Street, Westlake, Ohio 44145. Free parking is available at the Crocker Park parking lot facilities.

- The Symposium is an economic and workforce development program about reinvigorating the individual artist by forging an identity in the arts through an anchor arts center.
- The Symposium is a convergence of minds under an atmosphere that stimulates creativity with a goal to improve the state of society.
- The Symposium is a convergence of thought with a goal to build a common sense of identity by creating a platform for full expression of potential.
- The Symposium creates an environment where people can see themselves come alive without limitations and get equipped to LIVE a purpose-driven life that transforms society.
- The Symposium is a confluence of creatives from all walks of life and mountains of influence who are passionate about their world and have a burden to transform their society.
- The Symposium presents a recreational environment that stimulates the best of potentials in the attendees.

ARTISTS & VENDORS

For more details, contact 216.385.9545 or lacosechagaleria@aol.com or visit lacosechagaleria.com.

LA COSECHA GALERIA

4490 Pearl Road
Cleveland, Ohio 44109
lacosechagaleria.com
lacosechagaleria@aol.com
216.385.9545

EVENTS

Will "Topiltzin" Sanchez: W25th Diarios, June 24–July 8. On view at Future Ink Graphics, located at the Pivot Center for Art, Dance and Expression, 2937 West 25th Street, Cleveland, Ohio 44113. Closing event 6pm Saturday, July 8

Lake Erie Artist Symposium, noon to 11pm Saturday, September 2. Presented by La Cosecha Galeria at Market Square, located at Crocker Park, 239 Market Street, Westlake, Ohio 44145.

Rebecca Louise Law Installation Coming to Cleveland Public Library

by LAND studio Staff

Detail from Rebecca Louise Law's 2018 installation, Community, at the Toledo Museum of Art. Image courtesy of the artist and LAND studio.

Summer is in full bloom at Cleveland Public Library (CPL). Starting in June, British artist Rebecca Louise Law will transform Brett Hall in the Main Library with one of her signature immersive installations. Law's work, made from tens of thousands of individual flowers, interacts with a building's architecture, while encouraging viewers to wander among different botanical specimens.

Curated and managed by LAND studio, Law's exhibit at CPL will be called *The Archive*. Her otherworldly installations have been created around the world, and each is unique to the spaces and to the plants, flowers, and other natural objects that comprise each project. The overall effect of her artwork is a mesmerizing experience that integrates the colors and smells of our natural world with the built environment.

Cleveland-based architecture firm Walker and Weeks designed the Main Library, which opened its doors to the public in 1925. Brett Hall is a grand civic space that has recently hosted exhibitions as part of FRONT International, as well as shows celebrating the library's unique collections of Superman ephemera, a traveling exhibit of Shakespeare's influential *First Folio*, and an in-depth exploration of the world of puppetry. Honoring the 100th anniversary of the opening of the Main Library, Law's installation seeks to invite Clevelanders to the downtown campus of their library, as well as attract visitors to experience the artwork.

Critical to Law's process is the engagement of dozens of volunteers who help collect and string the florals and ensure each of her projects is rooted in the community where it's installed. LAND studio has also developed partnerships with local hospitals, funeral homes, and florists to donate plant material that would otherwise become waste.

The Archive is the fifteenth installment of See Also, an annual series of temporary artwork at Cleveland Public Library supported through the Lockwood Thompson Endowment. Lockwood Thompson was an avid library supporter who believed that the visual arts should be accessible to all people—and that libraries were a perfect venue for connecting people to great works of art.

The Archive opens on June 15 and will be on display through May 2024. It will be open during library hours—10 am to 6 pm Monday through Saturday—and other special events. For more information about the exhibit and past See Also installations, visit cpl.org/exhibits.

LAND STUDIO

1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
216.621.5413
land-studio.org

EVENTS:

The Archive: Installation by Rebecca Louise Law, June 15–May 2024. Cleveland Public Library Main Branch

The Morgan Celebrates 15-Year Anniversary with a Kaleidoscope of Events

by Morgan Staff

Students pulp painting in the garden at the Morgan Conservatory.

As the Morgan has grown over the years, so has it changed. Our first goal was to preserve the arts of hand papermaking, bookbinding, and printmaking. In doing so, we've brought those arts into the twenty-first century by educating about and exploring the future possibilities of these "old school" techniques. This year, our fifteenth anniversary is more of a kaleidoscope than it has ever been with numerous events and exciting surprises—all celebrating the paper arts.

COMMUNITY DAY OPEN HOUSE — SATURDAY, MAY 6

We will be hosting a free, hands-on community event with a day of tours, demonstrations, and hands-on experiential activities such as marbling, letterpress print, bookbinding, and a community pulp painting in the garden.

15TH ANNIVERSARY GARDEN DINNER — SATURDAY, JULY 22

We will host 100 guests for an exciting evening and dinner in our garden. After dinner and during a pause in our live musical entertainment, we will conduct a live auction focused on a dozen highly-desirable works of art.

In addition to planned events, new gallery exhibitions, and a wide variety of workshops recently launched this summer, we'll keep changing the colors of the kaleidoscope with fun and unique pop-up events! Multi-faceted and ever-changing, the Morgan wouldn't be what it is today without the generosity of its supporters who have donated their time, creativity, and resources.

If you are interested in volunteering to help celebrate this momentous fifteenth year, please email program@morganconservatory.org.

THE MORGAN ART OF PAPERMAKING CONSERVATORY & EDUCATIONAL FOUNDATION

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

EVENTS

Community Day Open House, Saturday, May 6

AiR Exhibition, May 12–June 9. Opening reception 5-8pm Friday, May 12

8th Annual Paper Art Triennial, June 23–August 5. Opening reception 6-9pm Friday, June 23

15th Anniversary Garden Dinner, Saturday, July 22

Workshop Instructor Exhibition, August 25–September 22. Opening reception 5-8pm Friday, August 25

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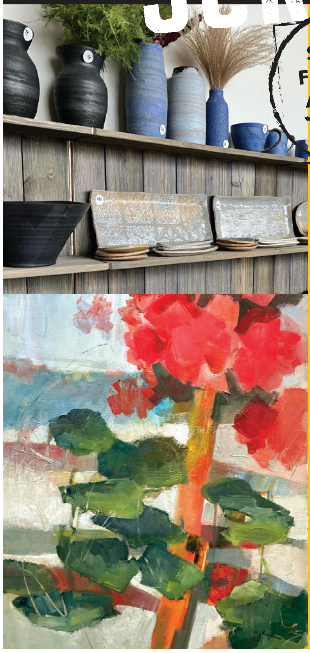


YOU'RE INVITED!

Explore and shop three huge upcycled factory floors full of art and unique finds. The Spring and Fall Shows and Holiday Market are packed with resident artists' open studios and scores of visiting artists' booths. Shop local on Small Business Saturday which features our resident artists and makers.

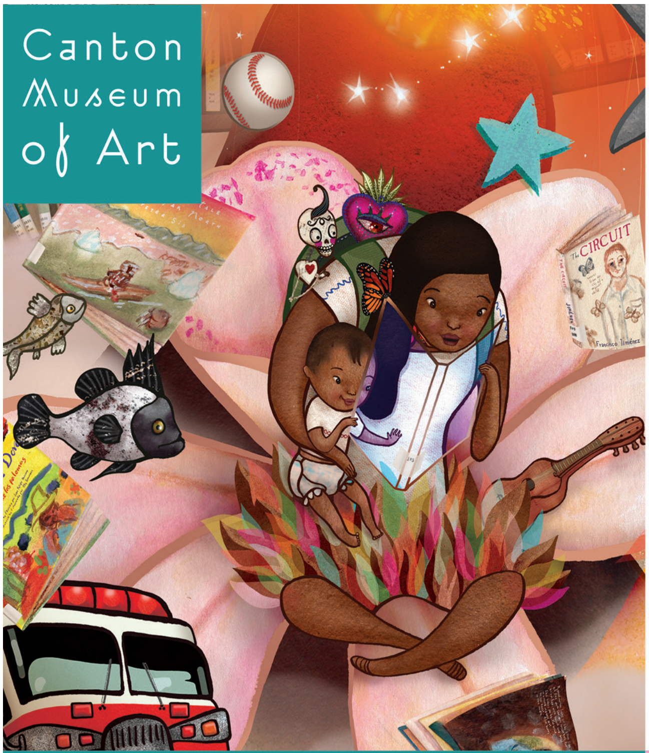
Spring Art Show & Open Studios
Fri. May 5, 6pm-10pm
Sat. May 6, 10am-3pm

Fall Art Show & Open Studios
Fri. Oct 27, 6pm-10pm
Sat. Oct 28, 10am-3pm

Small Business Saturday
Sat. Nov 25, 10am-3pm

Holiday Market
Fri. Dec 15, 6pm-10pm
Sat. Dec 16, 10am-6pm
Sun. Dec 17, 10am-3pm

SCAN FOR MORE INFO
ON FACEBOOK >



Canton Museum of Art

Illustration for Unbelievable. Surprising. 2018. Yuyi Morales. Mixed media digital. Dreamers (New York: Neal Porter Books, Holiday House Publishing, Inc.) 2018. Collection of the artist.

FINDING HOME
FOUR ARTISTS' JOURNEYS

On-view May 2nd through July 23rd, 2023...

Finding Home, an exhibition organized by Norman Rockwell Museum, features compelling visual memoirs inspired by personal journeys through time and place. Master illustrators bring the immigration experience to life in images and words that give voice to the complex emotional realities of traveling to America.

More than one hundred-fifty original drawings, paintings, linoleum block prints, and digital mixed media works by artists Frances Jetter, David Macaulay, James McMullan, and Yuyi Morales draw upon memories and family narratives, and on historical research that establishes meaningful contexts for their work.

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Rooms To Let Returns to Broadway and East 55th

by Slavic Village Development Staff

Scenes from the Slavic Village Rooms To Let art installation festival in previous years.

We're so excited to invite you to Slavic Village for the annual Rooms to Let on Saturday and Sunday, July 8 and 9, at the historic intersection of Broadway and East 55th. This year will be our best yet!

Rooms to Let is rooted in our organization's commitment to Asset-Based Community Development (ABCD)—an approach that centers a community's assets over its perceived deficits. The event takes advantage of the amazing open spaces in the heart of Slavic Village and invites both local and national artists to use them as forums for their creativity. While the (mostly installation-based) art is an innovative use of gorgeous real estate, it is also a reminder of the historic disinvestment in the neighborhood's major thoroughfares.

Rooms to Let works to highlight Slavic Village in every way imaginable. In a past installation, an artist pair moved to the area for three months, learning people's stories and creatively rendering them in an audio-visual portrait series. Beyond the art, you can also experience the community with a historic tour, or support one of the attending local vendors. It's a fantastic opportunity to see what one of Cleveland's biggest neighborhoods has to offer.

Rooms to Let is constantly evolving to be more inclusive behind the scenes as well, expanding the voices who choose which artists will be displayed. Learn more about the artists featured in this year's exhibition and even more about the history of the event at our website: slavicvillage.org/visit/annual-events/roomstolet/

ROOMS TO LET: CLE

5620 Broadway Avenue
Cleveland, Ohio 44127
slavicvillage.org

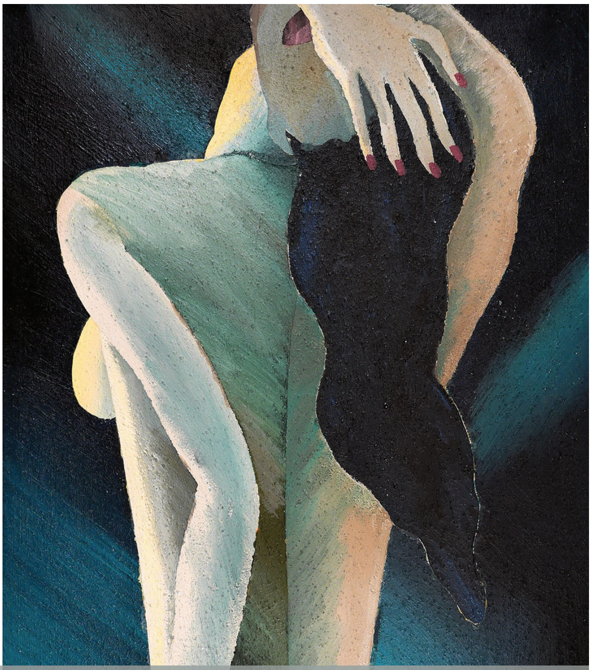
EVENTS

Rooms To Let: Slavic Village, Saturday & Sunday, July 8 & 9 on Broadway at East 55th

SEEKING

works by Ken NEVADOMI

and other artists of the Cleveland School including:
George Adomeit, Richard Anuszkiewicz, August F. Bielhe, Louis Bosa, Charles Burchfield, Clarence Holbrook Carter, Claude Conover, Ora Coltman, Clara Deike, Stevan Dohanos, Edris Eckhardt, De Scott Evans, Carl Gaertner, Raphael Gleitsmann, Marsden Hartley, Henry Keller, Max Kalish, Hazel Janicki, Hughie Lee-Smith, Leza McVey, William McVey, Edwin Mieczkowski, Ken Nevadomi, Elmer Ladislaw Novotny, Joseph O'Sickey, Charles Louis Sallée, Viktor Schreckengost, Elsa Vick Shaw, William Sommer, Mary Spain, Julian Stanczak, Ralph Stoll, Paul Travis, Sandor Vago, Clarence Van Duzer, Abel Warshawsky, Frank Wilcox, William Zorach, and Marguerite Zorach.



Ken Nevadomi (born 1939), *Nude*, 1988
Acrylic on canvas, 28 x 20.5 inches

WOLFS

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216-721-6945

wolfsgallery.com

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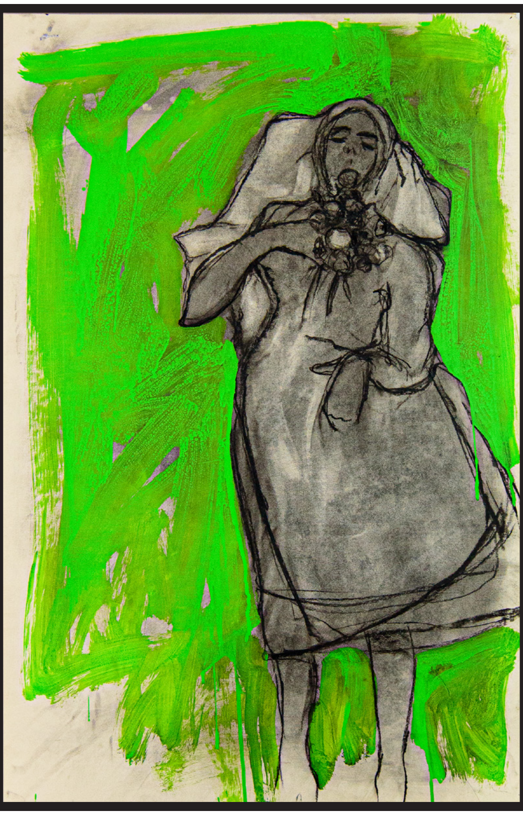


Drawing #79, charcoal + paint on paper, 2017

Four Walls Can't Contain Tremont's Newest Gallery

by Brad Hauber

Work of Crystal Miller, seen in the RestorARTive gallery box at the Hi & Dry.

Most people think of an art gallery as a room or building for the display or sale of works of art. Not artist Emily Metzger. In her eyes, an art gallery isn't defined—or confined—by rooms or buildings.

Metzger, a Tremont resident, had the vision to bring art outside to make it more approachable. She is the brains behind the nonprofit RestorARTive, which features custom outdoor gallery boxes to display the work of aspiring artists in five locations along Professor Avenue in Tremont.

Metzger said she sees the art boxes as a gallery that's open 24/7. "There are no set hours. It's a way to bring more people outdoors and into the community that makes art accessible to anyone. For artists, it's a way to increase the visibility of their work and a first step toward a traditional gallery experience."

That visibility has been invaluable for some of the artists who have had work displayed. The gallery boxes were installed last September and already artists have sold several pieces. A QR code on each box takes viewers to a description of the artist and their contact information. Artists keep 100 percent of the proceeds of any sale.

The idea for RestorARTive and the outdoor gallery came from the Phone Gallery—a re-purposed payphone booth that displays art—in the Waterloo Arts District. A photographer by trade and co-owner of the commercial photography studio Mock Tuna, Metzger had one of her conceptual photographs displayed in the Phone Gallery. Looking for an opportunity to connect with the creative community on the other side of the camera, she wanted to expand on the concept of the Phone Gallery. With a busy photo studio to run, that proved difficult.

Fueled by passion, positive feedback and the down time brought on by the pandemic, Metzger finally had the free time needed to plan everything out, including collaborating with fabricators Shred & Co. to create the custom art boxes and their locations. After opening the outdoor gallery in September, the goal is to bring in new art every two months to coincide with Walkabout Tremont, which takes place on the second Friday of each month.

To date, she has displayed the art of students from Cleveland Institute of Art and Kent State University, the Museum of Creative Human Art, and an 86-year-old artist who had never before shown his work in public. Metzger's ultimate goal is to give younger artists a platform. In September, she'll be showcasing aspiring youth artists from Fostering Hope.

"This gallery is for everyone, even for those who might not see art as an opportunity. The idea is to inspire the artist and the viewer regardless of background, age, skill or financial means. If one aspiring artist sees art as an opportunity, I'll view RestorARTive as a success," said Metzger.

Learn more, find the location of the art boxes, and make a donation at restorartive.org.

EVENTS

Walkabout Tremont, Second Friday of Each Month, 5 to 10 pm. Kaiser Gallery presents Jamie M. Richey as its 2023 Solo Show Selection recipient with her exhibit opening June 9. Richey presents a unique blending of photography and mixed media/collage. Opening August 11 at Kaiser Gallery is the group exhibition *Nowstalgia*, which is everything and anything—combining retro-indulgent fantasy with today's instant consumerism lifestyle. Also, check out art at Doubting Thomas, 818 Studios, Paul Duda Gallery and more. Visit WalkaboutTremont.com for more information.

Valley Art Center's Art by the Falls Returns

by Valley Art Center Staff

Festival goers at last year's Art by the Falls in Riverside Park.

Valley Art Center (VAC) is thrilled to announce the 39th Art by the Falls festival, a highly-anticipated event that draws art enthusiasts from across the United States. The festival will take place from 10 am to 7 pm on Saturday, June 10, and from 10 am to 4 pm on Sunday, June 11, at Riverside Park in the heart of historic Chagrin Falls, Ohio.

Art by the Falls showcases over 130 artists from around the country, including painters, potters, jewelers, sculptors, photographers, and other fine artists. The festival is a wonderful opportunity for art enthusiasts and collectors to discover and purchase new and unique works. Art by the Falls also offers culinary delights, a community art project, an art raffle, and fun surprises throughout the park.

Continuing the theme of interactive public art at the festival that began in 2022 and the thread of environmental sustainability from VAC's World Art Day public art display in April with Ron Shelton, the 2023 Community Art Project will be a unique collaborative community art project highlighting the importance of environmental responsibility, while creating a beautiful work of art from recycled plastic bags. The work will be on display at Valley Art Center following the festival. Material collection for the project will start in May; details are available at valleyartcenter.org.

"Valley Art Center is excited to invite everyone back to Riverside Park for the 39th Art by the Falls festival," said Executive Director Bec Gruss. "We are proud to showcase so many talented artists and provide a fun and exciting experience for the whole community."

As a nonprofit community art center, VAC produces Art by the Falls as part of its mission to enrich and inspire the community through meaningful visual art education, exhibitions, events, and partnerships.

Valley Art Center is also excited to announce our participation in *THE BIG @SS @RT SHOW*, a collaborative exhibition across four of Northeast Ohio's arts institutions. From July 7 to August 23, VAC will be showcasing larger-than-life works of art from the region's most innovative artists, including Raymond Bugelski, John A. Sargent III, Will Wilson, and more. Alongside Artist Archives of the Western Reserve, BAYarts, and The Gallery at Lakeland Community College, we are beyond excited to showcase an exceptional array of monumental-sized works that show the monumental talent of artists in Northeast Ohio.

VALLEY ART CENTER

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

EVENTS

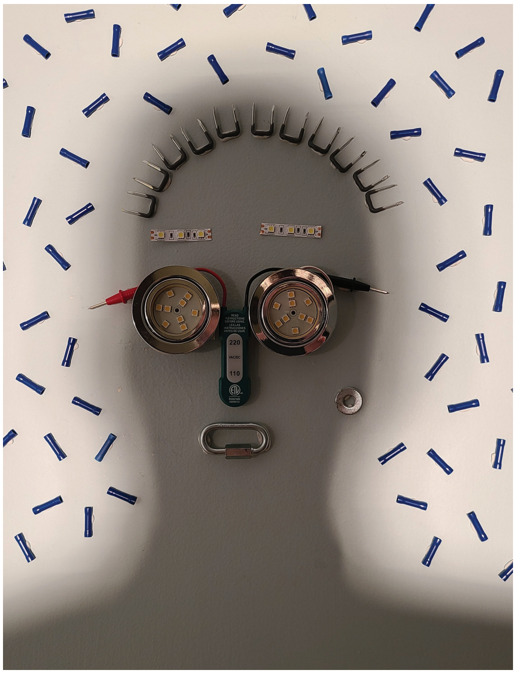
Art by the Falls, 10am-7pm Saturday, June 10 & 10am-4pm Sunday, June 11 at Riverside Park in Chagrin Falls

THE BIG @SS @RT SHOW, July 7–August 23. Opening reception 6-8pm Friday, July 7 at VAC

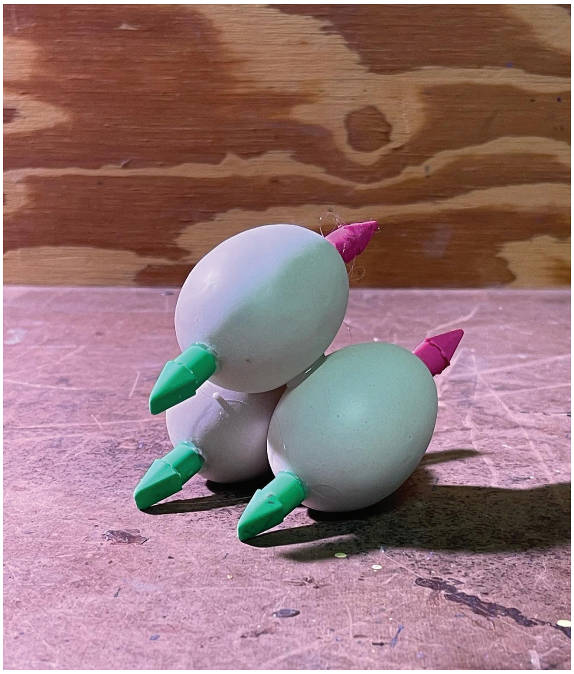
THE BIG @SS @RT TALK: Big Heads of Little Arts Organizations, 2pm Sunday, July 23 at The Gallery at Lakeland Community College, Kirtland, Ohio

Neighborhoods: Community or Commodity?

by Amy Callahan



m Coy, Self Portrait.



Jennifer Irene Masley, Object 2.

In June and July, the gallery will host three artists who have recently created bodies of work by playfully experimenting with the objects, space or subject immediately available to them, creating sculpture from everyday mass-produced objects, painting domestic space and capturing shadow images using a cellphone. Jennifer Irene Masley is a sculptor who has been researching form, irreverently using mundane materials in her studio to create miniature sculptures. Lindsay Martin Gryskewich created paintings within the domestic space, explaining, "as the pandemic and new motherhood kept my studio practice centered in the ever evolving workspace of a home and yard, my work sought to frame every day surroundings into seasonal composition studies." M Coy will be showing a series of collages using shadow images taken from their cellphone as they explore continuity between the external and internal expressions of self.

Opening in August, Timothy Callaghan and Krista Tomorowitz have invited fellow Collinwood artists to respond to the closing of the Euclid Beach Mobile Home Park scheduled for September 2024. According to the Collinwood Nottingham Historical Society, the site was established as campgrounds after the amusement park opened in 1895 and by the 1930s, it was home to cottages and trailers until the park closed in 1969. The mobile home park was later purchased in the 1980s and operated under that owner until it was sold to Western Reserve Land Conservancy (WRLC) in 2019. Matt Zone, senior vice president at WRLC, said, "this is a once-in-a-generation opportunity to intelligently create a long-term strategy that could be transformational for the North Shore Collinwood neighborhood and the Cleveland-Euclid border." In March 2023, when the WRLC announced plans to close the park, there were 139 households living there.

On view at Waterloo Arts during the twentieth anniversary of the Waterloo Arts Fest (September 9), this juxtaposition acknowledges tension between the artists that help to make a place better, and the inevitable capital interests that follow when that place starts to draw people. Unfortunately, as neighborhoods become attractive to centralized entities, whether those entities control public or private dollars, communities often lose the ability to influence development decisions that directly affect them. For the past twenty years, Waterloo Arts has asserted that the arts district benefits the neighborhood, but they also believe that development should involve and benefit the community and that artists are not cheerleaders for the cities, but important builders of culture.

WATERLOO ARTS

15605 Waterloo Road
Cleveland, Ohio 44110
waterlooarts.org
216.692.9500

EVENTS

Coy, Gryskewich, Masley, Opening reception 6-9pm Wednesday, June 7

Callaghan & Tomorowitz, Opening reception 6-9pm Friday, August 4

Waterloo Arts Fest, noon-7pm Saturday, September 9

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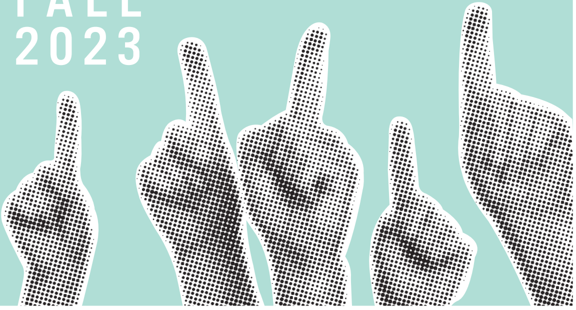

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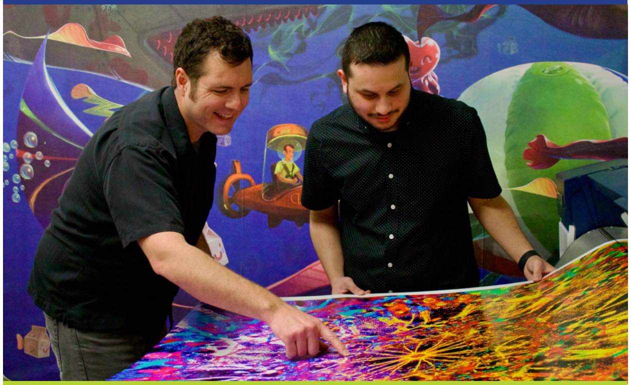
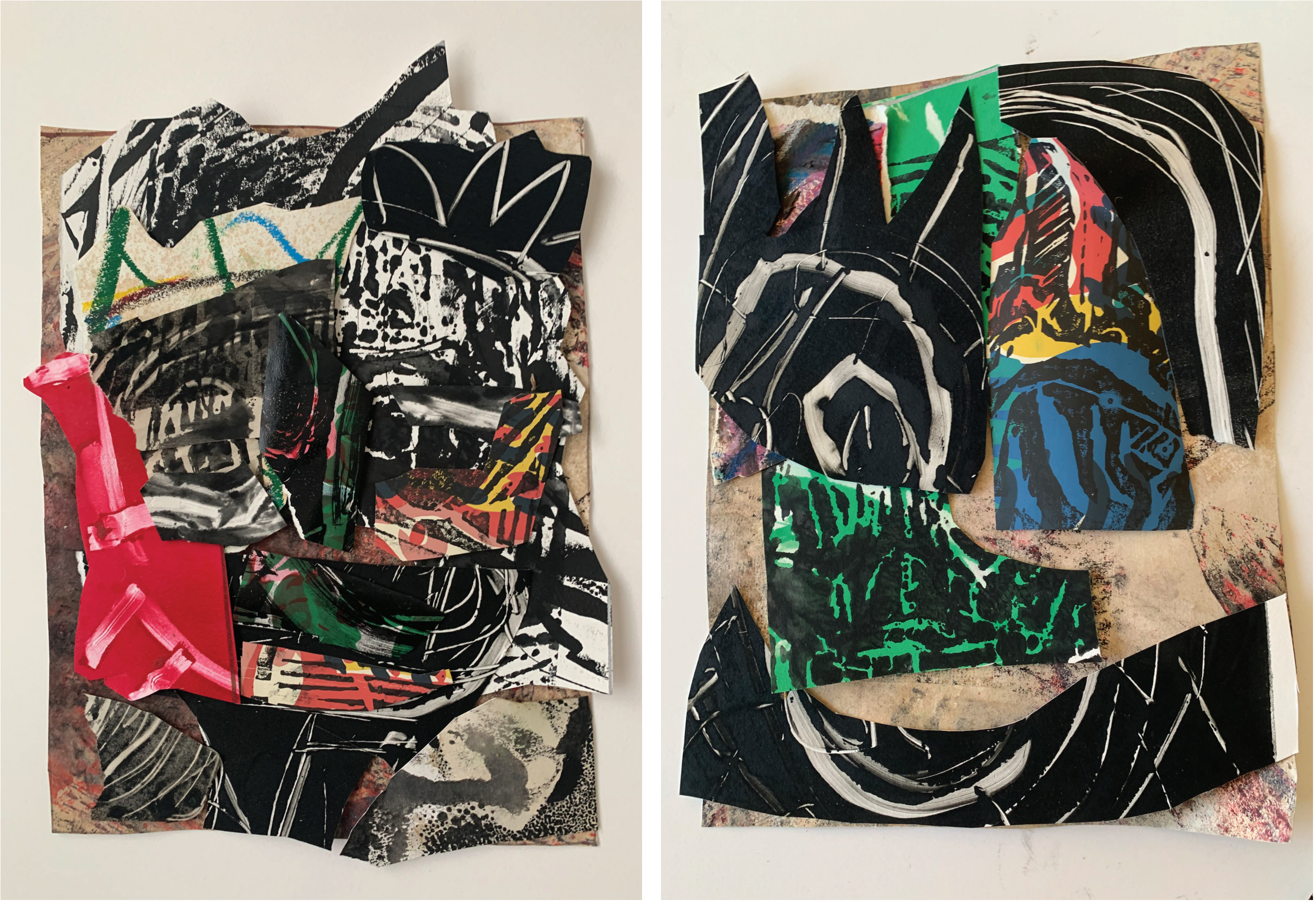


11610 Euclid Avenue
Cleveland OH 44106

CIA

Dexter Davis: *Eclectic—People, Places, and Things*

by William Busta



LEFT: Dexter Davis, Quinn, relief, monotype, mixed media on paper, approximately 12 X 10 inches, 2023. RIGHT: Dexter Davis, Mickie, relief, monotype, mixed media on paper, approximately 12 X 10 inches, 2023.

Since the start of his career in the 1990s, the work of Dexter Davis has been expressive of the emotional and magical core of our humanity. Mostly, his work as been a dissective portraiture, reaching into the complex variability of how we face the world. He constructs, tears apart, rearranges, patches together, shreds and assembles. Much as all of us often do as our inner selves respond to the people that happen in our lives.

For the past quarter century, Dexter Davis has walked through the galleries of the Cleveland Museum of Art, employed as part of its protective services. He is attentive to visitors, attentive to the museum's collection, and attentive to visitors interacting with the collection. His work is public, as well as solitary. Through the hours of his work day, he rotates from one area of the museum to another, according to his assignments. There's not much opportunity for conversation with his co-workers. Mostly, there is a brief exchange of information and greetings with the change of positions.

There have been times through the years when the artist was familiar with many of the people that he worked with. And there have been times, such as recently, when he has found himself among people that he hardly knows. The intimate portraits in this show are a reaching out to engage, to guess and suggest, what he knows and what he does not know.

In this exhibition are portraits of six of the people who work with him in Protective Services, as well as portraits of an artist and a musician. As they have seen themselves as the artist sees them, there's a bit of surprise which settles into an acknowledgement, a knowing, that he sees them.

WILLIAM BUSTA PROJECTS

15517 Waterloo Road, Suites 2 and 4
Cleveland, Ohio 44110
Wbusta@sbcglobal.net
216.401.2752
Open noon-5pm Thursday, Friday &
Saturday during scheduled exhibitions

EVENTS

Dexter Davis—Eclectic: People, Places, and Things, June 2–July 8

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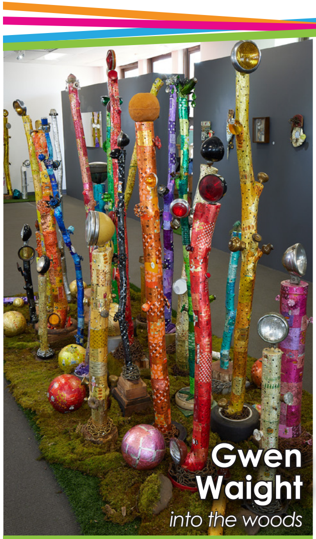
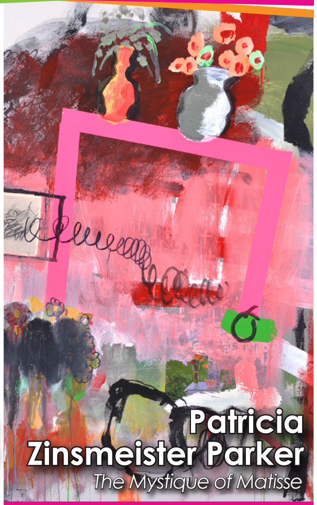


Gwen Waight
into the woods



Patricia Zinsmeister Parker
The Mystique of Matisse

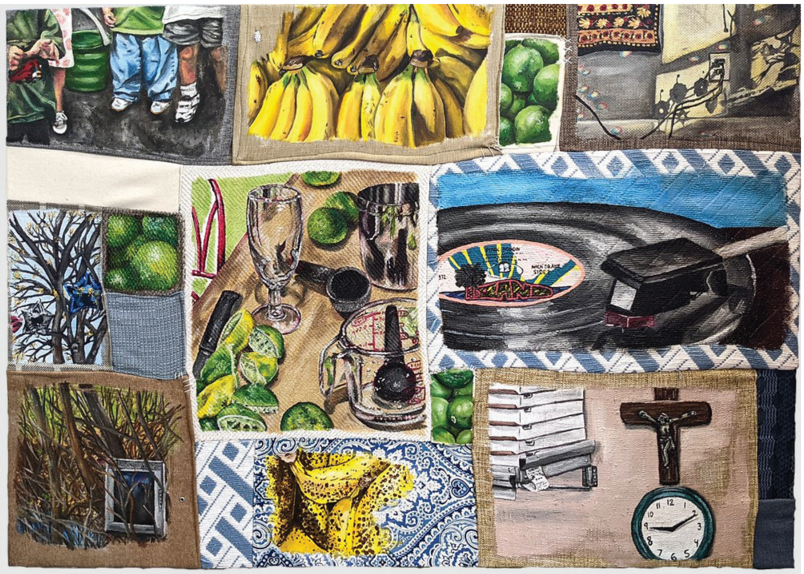
SPRING EXHIBITIONS
April 7 - June 17

SUMMER EXHIBITIONS
July 7 - September 16

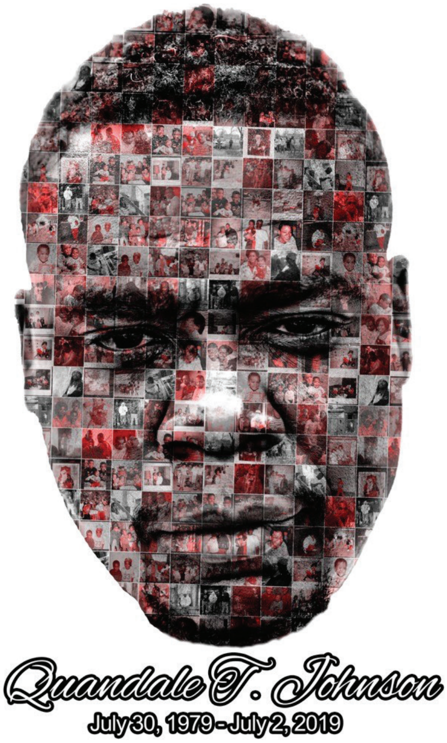
140 E Market Street | Akron OH 44308 | **summitartspace.org**

Celebrating Love and Intimacy in Two Summer Shows at Yards Projects at Worthington Yards

by Liz Maugans



ABOVE: Megan Lubey, Untitled Memento Mori quilt, for *Velvet Kisses: The Art of Intimacy and Close Encounters*. RIGHT: Image by Donald Black Jr., for the exhibit *Love Being Black*.



LOVE BEING BLACK, JUNE 1–JULY 1

In *Love Being Black*, writer Ali Black and photographer Donald Black Jr, pair works that look into the world of the Black funeral and capture the residue of violence and racism. These works show an effortless collaboration between two artists. And while this is admirable, it also indicates an alarming reality—trauma sits too comfortably in both artists' lives. And yet, love and adoration still show up. In "The Custom Casket," Ali watches Donald wrap a casket, admiring his skill, creating a scene of wonder and intimacy. *Love Being Black* invites viewers to consider what it means to join forces as partners and creators to contest against a world that tries so desperately to destroy Black love.

VELVET KISSES: THE ART OF INTIMACY AND CLOSE ENCOUNTERS, JULY 6–AUGUST 26

Intimacy is too often confined to matters of love; yet the word belongs more in the realms of trust and faith. It denotes an act of revelation found in the simple gesture of sharing, bringing that which was previously hidden out from the shadows and into the light. The works reflect on self-intimacy, experienced in solitude, and the intimacy shared between us, be it romantic or platonic, familial or fleeting.

There is, too, intimacy of familiar spaces, spaces we inhabit in the physical world and in our minds. And then, there is the intimacy of objects, and our relationships to them—a cherished photograph, a processing of something delicate, or something so detailed and hidden that it is brought to light. *Velvet Kisses* encompasses many intimacies. Intimacy between friends, family and even yourself.

The show includes artists Ewuresi Archer, Claire Bowman, Adrian Eisenhower, Amy Casey, Brooke Inman, Helen Lardner, Megan Lubey, Greg Martin, Darius Steward, Kari Russell-Pool, Marc Petrovic, Amber N. Ford, and Christine Ries.

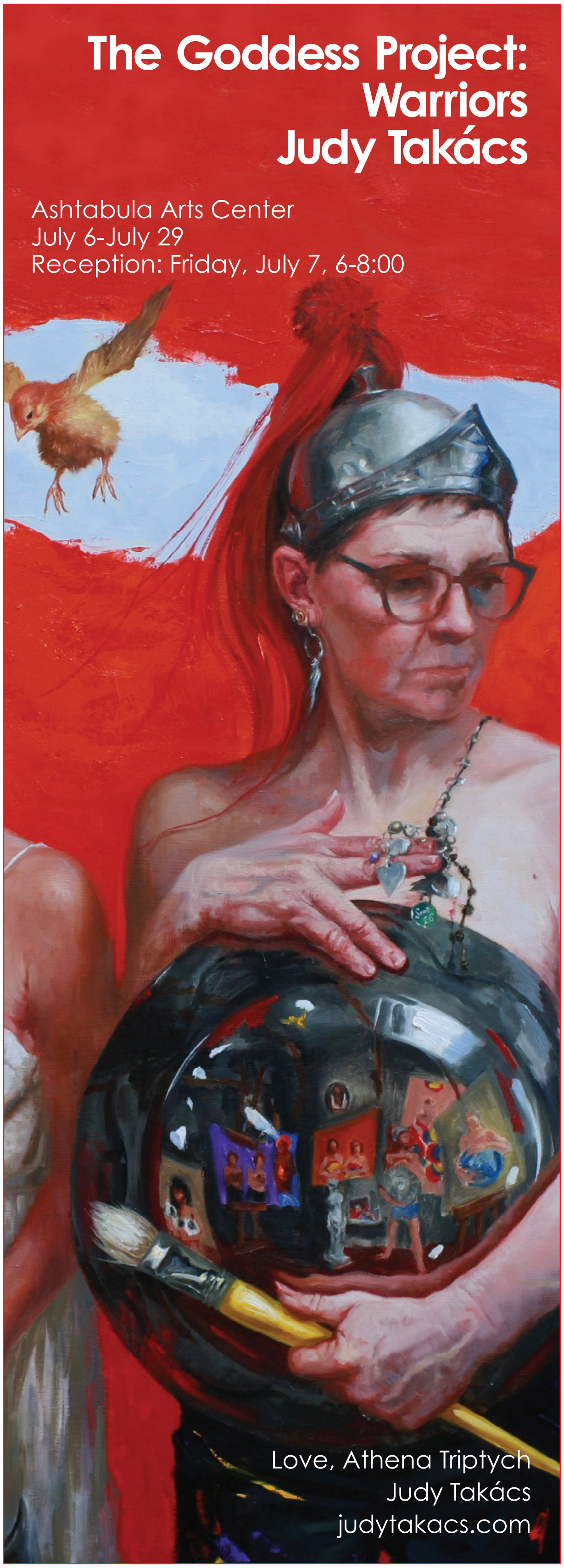
YARDS PROJECT SPACE

725 Johnson Court
Cleveland, Ohio 44113
yardsproject.com

EVENTS

Love Being Black, June 1–July 1. Opening reception 5:30-8pm Thursday, June 1

Velvet Kisses: the Art of Intimacy and Close Encounters, July 6–August 26

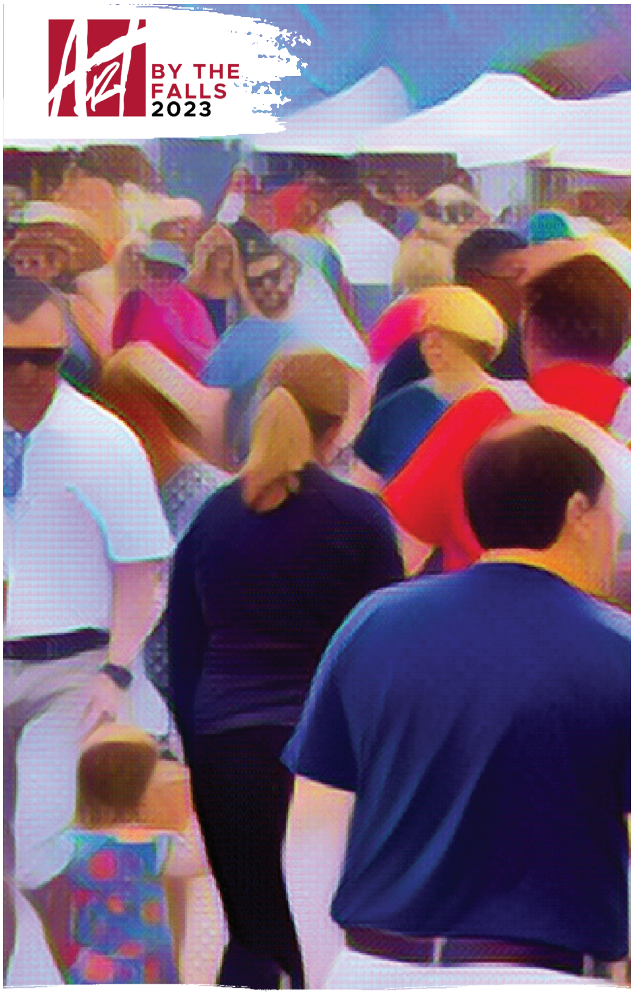


The Goddess Project: Warriors
Judy Takács

Ashtabula Arts Center
July 6-July 29
Reception: Friday, July 7, 6-8:00

Love, Athena Triptych
Judy Takács
judytakacs.com

PAINTINGS POTTERY SCULPTURE GLASS JEWELRY



39th Annual

ART BY THE FALLS

Fine Art and Contemporary Craft Fesival
Presented by Valley Art Center
Riverside Park in Chagrin Falls, Ohio

2 Days. 130+ Artists.
Endless Possibilities.

Saturday, June 10
10 AM—7 PM

Sunday, June 11
10 AM—4 PM

valleyartcenter.org/artbythefalls

Zygote's Queer Print + Zine Fair Now in Its Second Year

by Zygote Press

GENDER
is FAKE
WEAR
whatever you
WANT
HENS IN LAKEWOOD!
OUT TO LUNCH
DANG

LEFT: Letterpress prints made by Brittany Gorelick at Zygote Press. RIGHT: Brittany Gorelick using Zygote's Vandercook Letterpress.

Thanks to a grant from Neighbor Up CLE, Zygote will again be hosting the Queer Print + Zine Fair on Saturday, August 29. This year we are partnering with the Phoenix-based Wasted Ink Zine Distro to hold a national call for participation. Local, regional, and national queer printmakers and zinesters will be setting up booths in Zygote's parking lot for the day—and this year the fair is expanding to host fifty participants!

In conjunction with the fair, in Zygote's Gallery there will be a *Queer Letterpress Exhibition* featuring work by queer letterpress artists that expresses any and all views of the queer experience through letterpress printmaking. Co-curated by Brittany M. Hudak and Brittany Gorelick, the show will include letterpress demos and hands-on experiences during the fair—not to be missed! For more information, please visit www.zygotepress.org.

ZYGOTE PRESS
1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

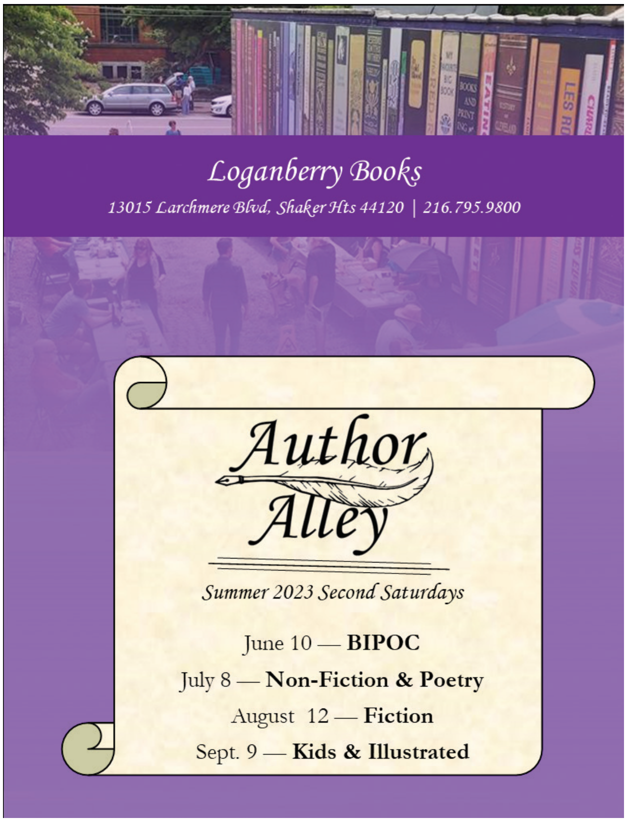
EVENTS

Queer Print + Zine Fair, noon-4pm Saturday, August 29, outside Zygote Press. Free and open to the public

Queer Letterpress Exhibition, July 14–September 2. Opening reception 6-9pm, Friday, July 14. Curated by Brittany M. Hudak & Brittany Gorelick

the Root cafe
15118 detroit ave
lakewood,ohio
216.221.4401
www.theroot-cafe.com

organic
bakery
espresso bar
local
kitchen
vegan
vegetarian



Loganberry Books
13015 Larchmere Blvd, Shaker Hts 44120 | 216.795.9800

Author Alley

Summer 2023 Second Saturdays

June 10 — **BIPOC**
July 8 — **Non-Fiction & Poetry**
August 12 — **Fiction**
Sept. 9 — **Kids & Illustrated**

QUARTERLY
IN PRINT
WEEKLY
BY EMAIL

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MEMBERS

GALLERIES AND ORGANIZATIONS

Abattoir Gallery
Hildebrandt Building
3619 Walton Avenue
Cleveland, Ohio 44109
abattoirgallery.com

acerbic
Twitter:
@ablackpoet03
@donaldblackjr
Instagram:
@ali_write
@dblackoriginals
@ggonzalez821

Akron Art Museum
One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Akron Black Artists Guild
@abaguild
abaguild.org

Allen Memorial Art Museum
Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Amoré Gallery
2171 Murray Hill Road
Cleveland, Ohio 44106
Amoregallerycleveland.com

Art Books Cleveland
c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@gmail.com
216.361.9255

ART EverySpace
artEverySpace.com
hello@artEverySpace.com
415.827.6269

The Artseen Gallery
5591 Liberty Avenue
Vermilion, Ohio 44089
440.963.0611

Art Gallery at Beachwood Community Center
25325 Fairmount Blvd
Beachwood, Ohio 44122

Art House, Inc.
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

Article/Art In Cleveland
15316 Waterloo Road
Cleveland, Ohio 44110
artincleveland.com
440.655.6954

Artists Archives of the Western Reserve
1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

Artists of the Rubber City
The Box Gallery
140 East Market Street
Akron, Ohio 44308

Artists of Tower Press
1900 Superior Avenue E., Suite 119
Cleveland, Ohio 44114
Instagram: @artistsoftowerpress

ARTneo
1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

Art Source
23600 Mercantile Road, Suite A
Beachwood, Ohio 44122
artsourcecleveland@gmail.com
216.464.0898

Assembly for the Arts
1900 Superior Avenue,
Suite 130
Cleveland, Ohio 44114
assemblyCLE.org
216.575.0331

BAYarts
28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Bonfoey Gallery
1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Bostwick Design Art Initiative
2731 Prospect Avenue
Cleveland, Ohio 44115

Cain Park Feinberg Gallery
14591 Superior Road
Cleveland Heights, Ohio 44118
cainpark.com
216.371.3000

Canton Museum of Art
1001 Market Avenue North
Canton, Ohio 44702
cantonart.org
330.453.7666

Chagrin Arts
88 North Main Street
Chagrin Falls, Ohio 44022
chagrinarts.org
440.247.9700

Cleveland Arts Prize
PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Convention Gallery
1 Saint Clair Avenue NE
Cleveland, Ohio 44114
clevelandconventions.com
216.920.1437

Cleveland Institute of Art
11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Photo Fest
PO Box 22844
Beachwood, Ohio 44122
clevelandphotofest.org
440.554.5644

Cleveland Print Room
2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981

Cleveland Skribe Tribe
@ClevelandSkribeTribe
@sanoizm
@DayzWhun
@mistersoul216
#ClevelandSkribeTribe
#InspireYourCity

La Cosecha Galeria
4490 Pearl Road
Cleveland, Ohio 44109
lacosechagaleria.com
lacosechagaleria@aol.com
216.385.9545

Current Cleveland
1300 West 78th Street
Cleveland, Ohio 44102
currentcleveland.org

Cuyahoga Valley Art Center
2131 Front Street
Cuyahoga Falls, Ohio 44221
cvart.org
330.928.8092

Dawn Tekler Studio
1305 West 80th Street,
Suite 113
Cleveland, Ohio 44102
dawntekler.com
216.906.2501

Deep Dive Art Projects
at The Deep End
423 East 156th Street
Cleveland, Ohio 44110
deepdiveart.com
216.973.1986

Deep Roots Experience
7901 Central Avenue
Cleveland, Ohio 44104
deeprootsexperience.com

District Gallery
20076 Walker Road
Shaker Heights, Ohio 44122
@districtgalleryart
district-gallery.com
216.218.9307

E11even2 Gallery
1300 West 78th Street,
Suite 112
Cleveland, Ohio 44102
thepopshop@gmail.com

East Ave Market and Gallery
2290 East Avenue
Akron, Ohio 44314
eastavefleamarket@gmail.com
Instagram: @eastavemarket
Facebook: East Ave Market

Edward E. Parker Creative Arts Complex/ Snickerfritz Cultural Workshop for the Arts
13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com

Eileen Dorsey Studio
1305 West 80th Street
Cleveland, Ohio 44102
eileendorsey.com

Fawick Gallery
Baldwin Wallace University
95 East Bagley Road
Berea, Ohio 44017
bw.edu

The Florence O'Donnell Wasmer Gallery Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

Flux Metal Arts
8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

Foothill Galleries of the Photo Succession
2450 Fairmount Boulevard,
Suite M291
Cleveland Heights, Ohio 44106
foothillgalleries.com
216.287.3064

Fra Angelica Studio
31022 Lake Road
Bay Village, Ohio 44140
440.503.3533

Framed Gallery
15813 Waterloo Road
Cleveland, Ohio 44110
framedgallery.net
216.282.7079

Future Ink Graphics
at the Pivot Center for Art,
Dance and Expression
2937 West 25th Street
Cleveland, Ohio 44113
art@futureinkgraphics.com
Instagram: @fig_
futureinkgraphics
Facebook: Future Ink Graphics
Café Social Latinoamericano:
cafesocialcoffee.com

The Galleries at Cleveland State University
1307 Euclid Avenue
Cleveland, Ohio 44115
csuohio.edu/artgallery
216.687.2103

Gallery 202
78th Street Studios, #202
1305 West 80th Street
Cleveland, Ohio 44102
gallery202cle.com
216.407.3685

Gallery at Lakeland Community College
7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

Gallery +
78th Street Studios, #109
1305 West 80th Street
Cleveland, Ohio 44102
gallery-plus.com

Glass Bubble Project
2421 Bridge Avenue
Cleveland, Ohio 44113
glassbubbleproject.com
216.696.7043

Graffiti HeArt
graffitiheart.org
440.781.4515

Gray Haus Studios
Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

HEDGE Gallery
1300 West 78th Street,
Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

Heights Arts
2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

High Art Fridays
highartfridays.com

Judson Smart Living Howson & Streeter Galleries
1801 Chestnut Hills Drive
Cleveland Heights, Ohio 44106
judsonsmartliving.org
216.791.2885

The South Concourse Gallery at Judson Manor
1890 East 107th Street
Cleveland, Ohio 44106

ICA Art Conservation
2915 Detroit Avenue
Cleveland, Ohio 44113
ica-artconservation.org
216.658.8700

Images Gallery
14406 Detroit Avenue
Lakewood, Ohio 44107
mellinophotography.com
216.406.1271

Kaiser Gallery
2418 Professor Avenue
Cleveland, Ohio 44113
kaisergallery.com
216.282.3826

Kenneth Paul Lesko Gallery
1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kent State University School of Art Collections and Galleries Center for the Visual Arts
325 Terrace Drive
Kent, Ohio 44242
galleries.kent.edu
330.672.1369

Kings & Queens of Art
1385 East 34th Street
Cleveland, Ohio 44114
kqoa.org
gwendolyngarth@gmail.com

KINK Contemporary
15515 Waterloo Road
Cleveland, Ohio 44110
KINKcontemporary.com

LAND studio
1939 West 25th Street
Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Loganberry Books Annex Gallery
13015 Larchmere Boulevard
Shaker Heights, Ohio 44120
loganberrybooks.com
216.795.9800

Lorain County Community College Beth K. Stocker Art Gallery
Stocker Arts Center
1005 North Abbe Road
Elyria, Ohio 44054
lorainccc.edu
440.366.4040

M. Gentile Studios
1588 East 40th Street #1A
Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

Maker Town
makertownusa.com
info@makertownusa.com
Instagram: @maker_town
Facebook: @makertownapp

Mansfield Art Center
700 Marion Avenue
Mansfield, Ohio 44906
mansfieldartcenter.org
419.756.1700

Maria Neil Art Project
15517 Waterloo Road, Suite 1B
Cleveland, Ohio 44110
info@marianeilartproject.org

Massillon Museum
121 Lincoln Way East
Massillon, Ohio 44646
massillonmuseum.org
330.833.4061

moCa Cleveland
11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

Museum of Creative Human Art (MOCHA)
P.O. Box 24157
Cleveland, Ohio 44124
creativehumanart.org

The Morgan Art of Papermaking Conservatory & Educational Foundation
1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Myers School of Art University of Akron
150 East Exchange Street
Akron, Ohio 44325
uakron.edu/art/
330.972.6030

Nicholson B. White Gallery
St. Paul's Episcopal Church
2747 Fairmount Boulevard
Cleveland Heights, Ohio 44106
216.932.5815

The Northern Ohio Illustrators Society
23700 Fairmount Boulevard
Shaker Heights, Ohio 44122
nois.com

Orange Art Center
31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
artcenter@orangecsd.org
216.831.5130

Peninsula Art Academy
1600 West Mill Street
Peninsula, Ohio 44264
330.657.2248

Prama Artspace
5411 Pearl Road
Parma, Ohio 44129
pramaartspace.com
Facebook: Prama Artspace
Instagram: @prama_art_space
216.336.5585

Praxis Fiber Workshop
15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

The Print Club of Cleveland
11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

River Gallery
19046 Old Detroit Road
Rocky River, Ohio 44116
rivergalleryarts.com
440.331.8406

Rooms to Let: CLE
5620 Broadway Avenue
Cleveland, Ohio 44127
slavicvillage.org

The Salon
2291 Demington Road
Cleveland Heights, Ohio 44118
330.289.1837

Sam Roth
Murray Hill Galleries
2026 Murray Hill
Cleveland, Ohio 44106
samrothart@gmail.com

Sankofa Fine Art Plus
11401 Saint Clair
Cleveland, Ohio 44108
sankofafineart.org
216.502.6853

Screw Factory Artists
13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com
216.521.0088 (studio rentals)

The Sculpture Center
1834 East 123rd Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

Shaker Community Gallery
3445 Warrensville Center Road
Shaker Heights, Ohio 44122
216.926.8842

Shaker Historical Society Lissauer Gallery
16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistoricalsociety.org
216.921.1201

Sherrie Gallerie
694 North High Street
Columbus, Ohio 43215
sherriegallerie.com
614.221.8580

Shooting Without Bullets
Shootingwithoutbullets.org
amanda@
shootingwithoutbullets.org

Society for Photographic Education
2530 Superior Avenue
Suite 403
Cleveland, Ohio 44114
spenational.org

Stella's Art Gallery
38033 Euclid Avenue
Willoughby, Ohio 44094
stellasartgallery.com

Still Point Gallery
12427 Cedar Road
Cleveland, Ohio 44106
stillpoint-gallery.com
216.721.4992

Summit Artspace
140 East Market Street
Akron, Ohio 44308
Summitartspace.org
330.376.8480

Survival Kit
1305 West 80th, Suite 303
Cleveland Ohio 44102
survivalkitgallery.com
216.533.4885

Susie Frazier
1305 West 80th Street
Suite 117
Cleveland, Ohio 44102
susiefrazier.com
info@susiefrazier.com
Instagram: @susiefrazier

Transformer Station
1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

Tri-C Gallery East
4250 Richmond Road
Highland Hills, Ohio 44122
tri-c.edu
440.987.2473

Tricia Kaman Studio/Gallery
2026 Murray Hill, #202
Cleveland, Ohio 44106
triciakaman.com
216.559.6478

Valley Art Center
155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

The Verne Collection
2207 Murray Hill Road
Cleveland, Ohio 44106
vernegallery.com
216.231.8866

Walkabout Tremont
walkabouttremont.com

Waterloo Arts
15605 Waterloo Road
Cleveland, Ohio 44110
waterlooarts.org
216.692.9500

William Busta Projects
15515 Waterloo Road
Suites 2 & 4
Cleveland, Ohio 44110
Wbusta@sbcglobal.net
216.401.2752

WGS Productions
wgsproductions.com
Williamscheele@gmail.com
216.832.8212

WOLFS
23645 Mercantile Road
Beachwood, Ohio 44122
wolfsgallery.com
216.721.6945

YARDS Project Space
725 Johnson Court
Cleveland, Ohio 44113
yardsproject.com

Youngstown State University McDonough Museum of Art
525 Wick Avenue
Youngstown, Ohio 44502
ysu.edu/mcdonough-museum
330.941.1400

Zygote Press
1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

INDIVIDUAL ARTISTS

Herb Ascherman
ascherman.net

Dennis and Kathleen Barrie

Beads & Pieces LLC

Leigh Bennett Teaching Studio

Keith Berr

Laurence Channing

Kimberly Chapman
Kimberlychapmansculptor.com

Sarah Curry
Sarahcurryartist.com

Susan Danko
susandanko.com

JoAnn Dickey
joanndickey.com

Marilyn Farinacci

Michael Gill
MichaelGillBooksAndPrints.com

Mary Hegarty Designs

Laurel Hecht
lahecht.com

Lee Heinen
leeheinen.com

Bob Herbst
bobherbst.com

David King
Davidkingpainting.com

Terry Klausman

Mona Kolesar

Suzan Kraus
suzart.blogspot.com

Michael Maguire

MP Marion

Liz Maugans
lizmaugans.com

Heather McClellan

Melissa McClelland

Kathleen McKenna

Marcello Mellino
mellinophotography.com

John R. Nativio

Kelly Parks

Bob Perkoski

Brenda Pokorny

Arabella Proffer
arabellaproffer.com

Eric Rippert
ericrippert.com

Sam Roth
samrothart.com

Tom Schorgl

Kathy Skerritt

Jean Sommer

Steven Standley Galleries

Marsha Sweet

Judy Takács
judytakacs.com

John Tellaisha

Peter Tompkins

Douglas Max Utter
douglasutter.com

Richard Vaux

Sandra Vaux

Emily Vigil

Lawrence Waldman

Guerin Wolf

Dr. Marie A. Simon and John Michael Zayac

Summer 2023 Events Listing

is your easy, chronological guide to exhibits and opportunities at Northeast Ohio galleries, studios, and museums coming in the next few months. More information about many of these exhibits can be found elsewhere in the pages of *CAN Journal*.

by Anastasia Pantsios

Due to the COVID-19 crisis, we encourage you to check with galleries for current protocols. Some in-person indoor events require proof of vaccination or a negative test, and some continue to, or will again, require wearing facial covering.

These listings are based on announcements from each presenting organization at press time. Depending on the course of the disease and trends in rates of infection, events may be added, cancelled, or postponed. Check the CAN Weekly e-newsletter for the most up-to-date information. To subscribe to the free CAN Weekly, visit CANjournal.org and look for the "Join Our Email List" button on the right side of your screen.

CONTINUING EVENTS

THROUGH MAY 21

Theadis Reagins: More Gifts

DEEP DIVE ART PROJECTS

THROUGH MAY 27

51st Annual Student Art Show and Merit Scholar Exhibition

THE GALLERIES AT CSU

THROUGH MAY 27

Benedict Schueur

ABATTOIR GALLERY AT FORELAND, CATSKILL, NY

THROUGH MAY 27

Dana Oldfather

ABATTOIR GALLERY

THROUGH MAY 27

Kristen Newell: Unfolding

WOLFS Gallery specializes in 20th-century art by established names, including Ohio artists, so this show by 34-year-old Cleveland sculptor Kristen Newell is its first by a newcomer. Gallerist Michael Wolf saw her work at his framer's shop and checked it out. He was impressed by her approach to figurative art and how her human figures portrayed emotions, using cracks created in the kiln to represent human experiences and how they heal but leave a mark.

WOLFS GALLERY

THROUGH MAY 28

Altered Book Group Show

LOGANBERRY BOOKS ANNEX GALLERY

THOUGH MAY 28

Pathfinders: Kent State School of Fashion Alumni

KENT STATE UNIVERSITY MUSEUM

THROUGH MAY 28

Mobility and Exchange, 1600-1800

ALLEN MEMORIAL ART MUSEUM WILLARD-NEWELL GALLERY

THROUGH MAY 28

Davon Brantley: Awaken in the Garden My Love

MASSILLON MUSEUM GALLERY M

THROUGH MAY 31

Women Who Print

FUTURE INK GRAPHICS GALLERY

THROUGH JUNE 1

Membership Exhibition

CUYAHOGA VALLEY ART CENTER

THROUGH JUNE 3

Beachwood High School Alumni Art Exhibit

ART GALLERY AT BEACHWOOD COMMUNITY CENTER

THROUGH JUNE 4

Kinship

Photos from the museum's collection depicting relationships

AKRON ART MUSEUM

THROUGH JUNE 4

The Animal Kind: An Art Exhibition About Our Relationship With Animals

KAISER GALLERY

THROUGH JUNE 9

AiR Exhibition

MORGAN CONSERVATORY

THROUGH JUNE 11

Nina Chanel Abney: Big Butch Synergy

Sam Falls: We Are Dust and Shadow

Amber N. Ford: Someone, Somewhere, Something

MOCA CLEVELAND

THROUGH JUNE 11

Nineteenth-Century French Drawings from the Cleveland Museum of Art

CLEVELAND MUSEUM OF ART

THROUGH JUNE 11

Riding the Strong Currents: 20th and 21st Century Chinese Paintings from the AMAM Collection

ALLEN MEMORIAL ART MUSEUM STERN GALLERY

THROUGH JUNE 16

Risk + Discovery: Glass Innovation at CIA

Brent Kee Young formed the glass department at CIA in 1973 to formalize a medium that had long been part of its curriculum. He chaired it for 41 years and continues to make and show his work. He's one of nearly three dozen in this show that demonstrates a wide range of exploration in this medium and where subsequent students have taken Young's continuing influence. The show includes some of his earliest students as well as recent ones, along with current and former faculty members.

CLEVELAND INSTITUTE OF ART

THROUGH JUNE 17

Summit Artspace Spring Exhibitions

SUMMIT ARTSPACE

THROUGH JUNE 18

Modern Japan

CLEVELAND MUSEUM OF ART

THROUGH JUNE 18

78th Annual May Show

MANSFIELD ART CENTER

THROUGH JUNE 19

Artists of the Rubber City 2023 Juried Show

Juror: Mary Urbas of the Gallery at Lakeland

SUMMIT ARTSPACE FORUM GALLERY

THROUGH JUNE 24

Quinn Hunter: When the Block Was Long

Mingdong Sun: Impotent Pegasus

THE SCULPTURE CENTER

THROUGH JUNE 25

Praxis Digital Weaving Lab Residency Alumni Exhibition

Praxis established its digital weaving lab residency in 2021, giving artists a two-week access to its TC2 loom. Since then 17 artists from all over the world have come to the Waterloo studio for the only such residency in North America. The closing of the show coincides with the first conference in digital weaving, Praxis & Practice, taking place June 23-25 at Praxis.

Closing reception 5-8 pm June 23

PRAXIS FIBER WORKSHOP

THROUGH JUNE 30

Matthew Gallagher Solo Exhibit

HEDGE GALLERY

THROUGH JULY 1

Society of American Graphic Artists (SAGA) Fine Print Exhibition & Handing It Down

ARTISTS ARCHIVES OF THE WESTERN RESERVE

THROUGH JULY 14

13th May Show at Lakeland Juried Art Exhibition

THE GALLERY AT LAKELAND COMMUNITY COLLEGE

THROUGH JULY 16

Like a Good Armchair: Getting Uncomfortable with Modern and Contemporary Art

ALLEN MEMORIAL ART MUSEUM ELLEN JOHNSON GALLERY

THROUGH JULY 23

Head to Toe: Heads Up! Hats; Stepping Out! Shoes; It's a Wrap! Coats

KENT STATE UNIVERSITY MUSEUM

THROUGH JULY 23

Borderless: Artist Migration from the CMA Collection

Finding Home: Four Artists' Journeys

Rosa Leff: Made Home

CANTON MUSEUM OF ART

THROUGH JULY 23

Riemenschneider and Late Medieval Alabaster

CLEVELAND MUSEUM OF ART

THROUGH JULY 30

The Medieval Top Seller: The Book of Hours

CLEVELAND MUSEUM OF ART

THROUGH AUGUST 6

Femme 'n isms, Part I: Bodies Are Fluid

Between Page and Picture: History and Myth in the Persian Book of Kings

Figural Representation in Islamic Art

ALLEN MEMORIAL ART MUSEUM RIPIN GALLERY

THROUGH AUGUST 13

Raja Deen Dayal: The King of Indian Photographers

One recent acquisition in CMA's growing photography collection is a set of 37 photos made in 1886 and 1887 by this pioneering Indian photographer. Initially a surveyor for the ruling British government, he made his hobby his career, with access to the elite of his country, both British and Indian, including royalty, the government and the military. He shot formal portraits of rulers and nobility but also servants and everyday activities, depicting a nuanced view of India's late 19th-century society. The exhibit also includes paintings, textiles, jewelry and clothing from CMA's collection for context.

CLEVELAND MUSEUM OF ART

THROUGH AUGUST 20

The Language of the Streets

ALLEN MEMORIAL ART MUSEUM EDUCATION HALLWAY

THROUGH AUGUST 22

Recent Acquisitions: Stephanie Syjuco

ALLEN MEMORIAL ART MUSEUM SOUTHWEST AMBULATORY

THROUGH AUGUST 22

Where Is Consent in Art (Museums)?

ALLEN MEMORIAL ART MUSEUM NORTHWEST AMBULATORY

THROUGH AUGUST 27

As the World Weds: Global Wedding Traditions

KENT STATE UNIVERISTY MUSEUM

THROUGH SEPTEMBER 17

Imagining Rama's Journey

CLEVELAND MUSEUM OF ART

THROUGH SEPTEMBER 24

Keith Haring: Against All Odds

Part of a generation of scrappy artists that emerged from the raw, pre-gentrification New York of the '80s to become major art stars, Keith Haring generated controversy by keeping his art accessible and tied to the street, even his prices were soaring. He blurred the line between fine art and commercial graphic art with his repeated, cartoon-like figures and symbols, and opened his Pop Shop in New York to sell T-shirts, posters, buttons and other inexpensive items. As part of its major Haring exhibit, featuring 110 of his works, the Akron Art Museum will recreate the shop.

AKRON ART MUSEUM

THROUGH NOVEMBER 5

When Salt Was Gold: Yangzhou, City of Riches and Art

CLEVELAND MUSEUM OF ART

THROUGH DECEMBER 3

Native North American Textiles

Ancient Andean Textiles

CLEVELAND MUSEUM OF ART

THROUGH DECEMBER 16

Joseph O'Sickey in Retrospect: Artists Archives of the Western Reserve Satellite Exhibition

HUNTINGTON CONVENTION CENTER

THROUGH JANUARY 28, 2024

Egyptomania: Fashion's Conflicted Obsession

CLEVELAND MUSEUM OF ART

MAY

17

Justin Brennan: Wide Eyed

Opening reception 5-8 pm May 19

Artist Justin Brennan brings his latest series of figurative paintings down from his top floor studio at 78th Street Studios to HEDGE Gallery on the second floor. His thick brushwork and color palette, which artfully blends vivid primary colors and subtler hues, is deployed to express a series of mostly introspective, often tumultuous, human emotions. He mixes oils, latex, enamel and even spray paint to create rich, textured surfaces.

Through June 30

HEDGE GALLERY

19

CAN Journal Summer Issue Launch

ABATTOIR GALLERY

19

Venice Biennale Architettura Simulcast

On the eve of the Venice Biennale Architettura, *CAN Journal* is organizing a video chat with the SPACES and artist crew who created the exhibit *Everlasting Plastics*, featuring the work of five designers and artists including Cleveland's Lauren Yeager. They'll be live from the US Pavilion in Venice, joining Clevelanders gathered at Abattoir Gallery in the Hildebrandt Building on a big TV monitor for a short conversation and the chance to see some images of the installation. Doors at Abattoir will open at 11 am for the video program at 11:30 am. Then stick around to socialize and pick up your copies of the new issue of *CAN Journal*.

ABATTOIR GALLERY

19

Third Friday

5-9 pm

78TH STREET STUDIOS

19

Low expectations: Works of CHOD and Friends

Opening 5-9 pm

Through June 16

E11EVEN2 GALLERY

19

Threads of Connection—Recent Fiber Works by Members of Weave a Real Peace (WARP)

Reception 5-7 pm July 14

Through July 15

KSU DOWNTOWN GALLERY

20

Venice Biennale Architettura opens with *Everlasting Plastics* at the US Pavilion featuring work by Xavi L. Aguirre, Simon Anton, Ang Li, Norman Teague and Lauren Yeager.

Through November 26

VENICE, ITALY

21

Close Encounters Chamber Music Concert at Presser Residence in Cleveland Heights

String quartet plays music by Beethoven, Shostakovich and Sibelius

3-5 pm

PRESENTED BY HEIGHTS ARTS

19

Printmaking Without a Press: Monoprinting with a Gelatin Plate, taught by Wendy Partridge

10 am-4 pm. Registration deadline: May 7

MORGAN CONSERVATORY

27

Introduction to Western Papermaking, taught by Nicole Malcolm

10 am-4 pm May 27 & 28. Registration deadline: May 13

MORGAN CONSERVATORY

27

Carve and Print Your Own Type, taught by Lauren Emeritz

10 am-4 pm May 27 & 28. Registration deadline: May 13

MORGAN CONSERVATORY

30

Cleveland Arts Prize Tour of MetroHealth Glick Center Art Collection

Led by Linda Jackson, highlighting Liz Maugans, Barbara Stanczak on behalf of CAP winner Julian Stanczak, and Verge Fellow McKinley Wiley

6:30-9 pm

GLICK CENTER AT METROHEALTH

31

From Stone to Silicone: The Evolution & Future of Printmaking

How has the technology of printmaking evolved? And what current digital innovations are shaping the print world today? Join renowned contemporary printmaker Michael Menchaca and Cleveland Institute of Art's Associate Professor and Printmaking Department Chair Maggie Denk-Leigh as they provide a fascinating overview of the evolution of fine art printing and look ahead to its exciting future. VIRTUAL PROGRAM. Register on artistsarchives.org.

7-8 pm EST

ARTISTS ARCHIVES OF THE WESTERN RESERVE

JUNE

1 **Love Being Black**
Opening reception 5:30-8 pm
Through July 1
YARDS PROJECT SPACE AT WORTHINGTON YARDS

1 **Devon Clair Arts**
Reception 6 pm
Through July 2
LOGANBERRY BOOKS ANNEX GALLERY

1 **Paul and Norma Tikkanen Painting Prize**
Submissions Open through July 16
ASHTABULA ARTS CENTER

2 **Walk All Over Waterloo**
5-9 pm
WATERLOO ARTS DISTRICT

2 **Dexter Davis—Eclectic: People, Places, and Things**

Gallerist Bill Busta has long been a champion of mixed-media collagist/painter Dexter Davis, both at his former space on Prospect and at his newest small gallery in the Waterloo Arts District. Davis emerged from Cleveland's inner city to graduate from Cleveland Institute of Art and land a job as a guard at the Cleveland Museum of Art. That gave him the chance to absorb many influences that appear in complex, vivid, restless, even violent, compositions, adding African influences to traditional European ones, as he draws on various mediums and incorporates a wide range of materials into the works.

Through July 8
WILLIAM BUSTA PROJECTS

2 **Group Exhibition Curated by Abby Cipar**
Through July 7
KINK CONTEMPORARY

2 **Julie Langsam: Selections from 500 Drawings: Landscape Interventions**
Opening reception 5-8 pm
Through July 29
DEEP DIVE ART PROJECTS

2 **Summer Art Walk**
Through June 4
LITTLE ITALY

3 **YSU Alumni Exhibition**
Through July 14
MCDONOUGH MUSEUM

3 **Art in the Village**
Through June 4
LEGACY VILLAGE

3 **Drawing Botanicals in Silverpoint, taught by Patricia Brett**
10 am-4 pm June 3 & 4. Registration deadline: May 20
MORGAN CONSERVATORY

6 **Floral & Landscape Exhibition**
Through July 13
CUYAHOGA VALLEY ART CENTER

7 **Coy, Gryskewich, Masley**
Opening reception 6-9pm
WATERLOO ARTS

7 **Quarterly State of the Arts**
11:30 am
ASSEMBLY FOR THE ARTS

8 **2023 Solo Show Selection: Jamie M. Richey**
Opening reception 6-9 pm June 9
Through August 6
KAISER GALLERY

8 **Paula Zinsmeister: From the Ground Up**

Printmaker Paula Zinsmeister draws her inspiration from nature. Her goal is to capture the details and grace of plants, grasses, and other vegetation. The title of the show honors the wonder that occurs daily in nature as plants emerge from the ground up.

Opening reception 5-8 pm
Through July 8
BAYARTS SULLIVAN FAMILY GALLERY

9 **Walkabout Tremont**
5-10 pm
TREMONT NEIGHBORHOOD

9 **Akron Artwalk**
5-9 pm
AKRON HISTORIC ARTS DISTRICT

10 **Sara C. Blanchette: All Shook Up**
Through July 23
MASSILLON MUSEUM STUDIO M

10 **Valley Art Center's Art by the Falls**
10 am-7 pm June 10 & 10 am-4 pm June 11
RIVERSIDE PARK, CHAGRIN FALLS

10 **Second Saturday**
EAST AVE MARKET & GALLERY, AKRON

10 **BAYarts Art & Music Festival**

This event outdoors on the BAYarts campus across from Huntington Beach features more than 75 local vendors: art, locally-grown food, live music by Small Craft Advisory, food trucks and kid-friendly projects. Admission and parking are free, and friendly dogs on leash are welcome.

10 am-4 pm
BAYARTS

10 **Parade the Circle**

The Cleveland Museum of Art's iconic community-created procession & festival returns at full strength for the first time since 2019, returning to its usual location outside the museum.

Noon
WADE OVAL

11 **The Egg and the Obelisk: A Scavenger Hunt Fundraiser at Lake View Cemetery**

Join the Artists Archives of the Western Reserve for a scavenger hunt fundraiser held on the grounds of historic Lake View Cemetery. Each ticket-holding detective will be given a book of clues to track down one of over 50 ostrich eggs, hand-painted by some of the region's premiere artists. Limited tickets available. To take part in the mystery, call 216-721-9020 or visit artistsarchives.org.

5:30-7 pm
LAKE VIEW CEMETERY

11 **A Splendid Land: Paintings from Royal Udaipur**

Through September 10

CLEVELAND MUSEUM OF ART

11 **Modern Papercutting, taught by Jennifer Kaplan**

10 am-4 pm June 11. Registration deadline: May 28

MORGAN CONSERVATORY

12 **Art House Weekly Summer Camps Begin**

Through July 27

ART HOUSE, INC.

13 **Intergenerational Art Class**

6-8 pm Tuesdays & Thursdays through July 20

EDWARD E. PARKER MUSEUM OF ART

15 **The Archive: Installation by Rebecca Louise Law**

On view through May 2024

CLEVELAND PUBLIC LIBRARY MAIN BRANCH

16 **Third Friday**

5-9 pm

78TH STREET STUDIOS

16 **The Gift of Art: Juneteenth**

June 16–19

EDWARD E. PARKER MUSEUM OF ART

16 **Group Show**
Spotlight: Paula Damm

Through August 13

HEIGHTS ARTS

17 **Master Class: Mixed Techniques, taught by Tom Balbo**

10 am-4 pm June 17 & 18. Registration deadline: June 3

MORGAN CONSERVATORY

20 **Cleveland Arts Prize Tour of the Union Club Art Collection**

Led by Marianne Berardi, featuring CAP winner Laurence Channing

6-9:30 pm

UNION CLUB OF CLEVELAND

21 **SAGA Virtual Artist Talk—Award Winners Spotlight with Emily J. Peters**

Join Dr. Emily J. Peters, Cleveland Museum of Art's curator of prints and drawings, as she discusses her selections for the SAGA Fine Print Exhibition Awards. Peters will be joined by the award-winning artists who will offer insight on their work in the show. VIRTUAL PROGRAM. Register on artistsarchives.org.

7-8 pm EST

ARTISTS ARCHIVES OF THE WESTERN RESERVE

22 **Arts and Culture Network Night**

6 pm

ASSEMBLY FOR THE ARTS

23 **8th Annual Paper Art Triennial**

Opening reception 5-8 pm

Through August 5

MORGAN CONSERVATORY

23 **Praxis & Practice: Digital Weaving Conference**

Through June 25

PRAXIS FIBER WORKSHOP

24 **Solstice**

7 pm-midnight

CLEVELAND MUSEUM OF ART

24 **Will "Topiltzin" Sanchez: W25th Diarios**
LATINAX Art Fest

Through July 8, with a closing event at 6 pm

FUTURE INK GRAPHICS

24 **2023 Summer Teacher Residency Exhibition**

Through July 17

CLEVELAND INSTITUTE OF ART, ANN AND NORMAN ROULET STUDENT + ALUMNI GALLERY

24 **The Embellished Book, taught by Fran Kovac**

10 am-4 pm June 24 & 25. Registration deadline: June 10

MORGAN CONSERVATORY

27 **Contemplative Paper, taught by Jacqueline Mallegni (VIRTUAL)**

5-8 pm EST June 27. Registration deadline: June 12

MORGAN CONSERVATORY

29 **ARTbar**

7-9 pm

HEIGHTS ARTS

JULY

1 **The Gift of Art: Independent Black Artists**

July 1–3

EDWARD E. PARKER MUSEUM OF ART

2 **Love Gardens / Forbidden Fruit**

Through October 29

CLEVELAND MUSEUM OF ART

6 **The Goddess Project: Warriors by Judy Takács**

Takács' warts-and-all detailed portrayals of women of all ages and types have never seemed so timely. She's got a special knack for making strong feminist statements in her portraits, revealing a deep well of humanity in her subjects that keeps the images from becoming heavy-handed.
Her Goddess Project takes goddesses and heroines from history and mythology and recasts them as modern women, filling out one-dimensional, idealized stories and complicating them. She portrays them as women of different races, ages and body types who challenge patriarchy, fight for justice and stand in solidarity with other women.

Opening reception 6-8 pm July 7

Through July 29

ASHTABULA ARTS CENTER

6 **Free Gallery Concert**

7-8 pm

HEIGHTS ARTS

6 **Velvet Kisses: the Art of Intimacy and Close Encounters**

Through August 26

YARDS PROJECT SPACE

6 **Tracy Zakraysek**
Opening reception 6 pm
Through July 30
LOGANBERRY BOOKS ANNEX GALLERY

7 **Joshua Ice**

Kristy Hughes
Through August 18
THE SCULPTURE CENTER

7 **Walk All Over Waterloo**
5-9 pm
WATERLOO ARTS DISTRICT

7 **THE BIG @SS @RT SHOW**
Opening reception 6-8 pm
Through August 23
VALLEY ART CENTER

7 **Cain Park Arts Festival**
3-8 pm Friday, July 7
10 am-8 pm Saturday, July 8
11 am-5 pm Sunday, July 9
Free admission

CAIN PARK, CLEVELAND HEIGHTS

7 **A soft place to land**
Don't mind if I do
Andrea Bowers: Exist, Flourish, Evolve
Through December 31
MOCA CLEVELAND

7 **Summit Artspace Summer Exhibitions**
I Did It My Way: Patricia Zinsmeister Parker
BETTY AND HOWARD TAYLOR MAIN GALLERY

Disorganized Attachment: Debra DeGregorio
HORIZON GALLERY

Human: Nature Group Exhibition
FORUM GALLERY

Joe Dick Solo Exhibition
INTERSECTIONS GALLERY

The Art of Rex Mitchell
WELCOME GALLERY

Opening reception 5–8 pm
On view through September 16
SUMMIT ARTSPACE

8 **Second Saturday**
EAST AVE MARKET & GALLERY, AKRON

8 **Rooms to Let: CLE**
July 8 & 9
BROADWAY & EAST 55TH, SLAVIC VILLAGE

8 **Plein Air Pastel Drawing in the Garden, taught by Celeste Stauber**
10 am-4 pm July 8. Registration deadline: June 24
MORGAN CONSERVATORY

8 **Custom Enclosures, taught by Melissa Wagner-Lawler**
10 am-4 pm July 8 & 9. Registration deadline: June 24
MORGAN CONSERVATORY

9 **Ohio Watercolor Society's Annual Juried Exhibition**
Through August 13
MANSFIELD ART CENTER

9 **Open**
Open is designed to be an interactive poetry experience, conveying feelings and ideas by use of distinctive style and rhythm, through words, images, and sounds. The featured artists—Olga Ziemska, Jo Westfall and Karoline Schleh—offer creative expression, connecting language and visual mediums. In collaboration with the Wick Poetry Center, visitors will contribute to a community poem through Traveling Stanzas, and create a public installation of Word Art, displayed in the Spotlight Gallery.

Through August 13
MANSFIELD ART CENTER

11 **Design and Bind Book, taught by Sara Luz Jensen (VIRTUAL)**
6-8 pm EST Tuesdays, July 11 & 18. Registration deadline: June 27
MORGAN CONSERVATORY

13 **THE BIG @SS @RT SHOW**
Opening reception 5:30-8 pm
Through August 26
ARTISTS ARCHIVES OF THE WESTERN RESERVE

13 **RE-Vision: Access to Funds**
6 pm
ASSEMBLY FOR THE ARTS

14 **Walkabout Tremont**
5-10 pm
TREMONT NEIGHBORHOOD

14 **Simultaneous Contrasts: David Kuntzman and Priscilla Roggenkamp**
Opening reception 5-8 pm
Through August 5
BAYARTS SULLIVAN FAMILY GALLERY

14 **Queer Letterpress Exhibition**
Curated by Brittany M. Hudak & Brittany Gorelick

Opening reception 6-9 pm
Through September 2
ZYGOTE PRESS

14 **2023 Alumni Exhibition: Come, Rest Here by My Side**
Through August 11
REINBERGER GALLERY, CLEVELAND INSTITUTE OF ART

14 **THE BIG @SS @RT SHOW**
This show, taking place across four regional galleries, including BAYarts, Valley Art Center, The Gallery at Lakeland Community College and Artists Archives of the Western Reserve, presents work that is more than four feet in any direction. The artists featured at BAYarts are David Cintron, Liz Maugans, Christopher Pelrine and Bruno Casiano.

Opening reception 5-8 pm July 28
Through August 11
BAYARTS SALLY OTTO GALLERY

14 **Master Class: Bigass Papermaking Returns! taught by Julie McLaughlin & Tom Balbo**

10 am-4 pm July 14-16. Registration deadline: June 30

MORGAN CONSERVATORY

18 **38th Annual Juried Exhibition**

Through August 24

CUYAHOGA VALLEY ART CENTER

19 **Douglas Max Utter: Family Life & Other Fancies (Paintings Then & Now)**

It's always a special event when one of the deans of the Cleveland arts community, Doug Utter, shows new (and old) work. This show features both recent and older paintings, drawing and prints, some reaching as far back as 1980, to express the show's theme through portraits, street scenes, still lifes and the family memories that often infuse his work.

Through September 1

HEDGE GALLERY

20 **Ekphrastacy: Group Show & Paula Damm**

7-8 pm

HEIGHTS ARTS

21 **Third Friday**

5-9 pm

78TH STREET STUDIOS

21 **Curb Appeal—A Street Art Exhibition**

Featuring Jerry Shirts, R!ch Cihlar, Billy Naininger, Christina Sadowski

Opening 5-9 pm

Through August 18

E11EVEN2 GALLERY

22 **Family Clay Day**

10 am-noon

ART HOUSE, INC.

22 **15th Anniversary Garden Dinner**

MORGAN CONSERVATORY

22 **Bazaarbeque Open Call Group Exhibition**

Through September 9

KINK CONTEMPORARY

23 **THE BIG @SS @RT TALK: Big Heads of Little Arts Organizations**

2-3:30 pm

As part of THE BIG @SS @RT SHOW, join us for a talk with the BIG HEADS of the little arts organizations. Held in a rapid-fire format, each organization will have 20 slides to tell the audience who they are, what they're up to, and their plans for the future. Presented in partnership with The Gallery at Lakeland, the event will be held in Lakeland Community College's auditorium with a Lakeland artist reception to follow. RSVP at artistsarchives.org.

GALLERY AT LAKELAND COMMUNITY COLLEGE

25 **Cleveland Arts Prize Tour of Summa Health Healing Arts Collection**

Led by Megan Harris Stanton, highlighting CAP winner Darius Steward

4-7 pm

SUMMA HEALTH, AKRON

29 **Impressions of a Garden: Nature Printing and Botanical Art, taught by Susan Fecho**

10 am-4 pm July 29 & 30. Registration deadline: July 15

MORGAN CONSERVATORY

AUGUST

2 **Kimberly Chapman: Eighty-Six Reasons for Asylum Admission**

Through December 2

Panel discussion • curator's tour • reception October 4

**INSTITUTE FOR HUMAN SCIENCE & CULTURE,
UNIVERSITY OF AKRON CUMMINGS CENTER**

3 **BorderLight Fringe Festival 2023**

This year's more compact, five-day festival will be devoted exclusively to "fringe"-style work of all types.

Through August 5

PLAYHOUSE SQUARE

3 **Free Gallery Concert**

7-8 pm

HEIGHTS ARTS

3 **Bahar Ghasemi: Spring Art Studio**

Opening reception 6 pm

Through September 3

LOGANBERRY BOOKS ANNEX GALLERY

4 **Walk All Over Waterloo**

5-9 pm

WATERLOO ARTS DISTRICT

4 **Callaghan & Tomorowitz**

Opening reception 6-9pm

WATERLOO ARTS

4 **Jim Soppelsa: Playing In The Present—New Paintings**

Through August 24

ARTICLE GALLERY

4 **Custom Padfolio, taught by Rhonda Miller**

10 am-4 pm August 4. Registration deadline: July 21

MORGAN CONSERVATORY

5 **Hilary Gent**

Through September 17

MASSILLON MUSEUM STUDIO M

5 **46th Annual Lakewood Arts Fest**

The venerable Lakewood Arts Festival, taking place in downtown Lakewood, will host its 46th year with more than 150 local and national artists, live music, food and of course the Water Moose street sprinkler to keep the kids engaged.

10 am-6 pm

DOWNTOWN LAKEWOOD

5 **Master Class: Construct and Cast, taught by Tom Balbo**

10 am-4 pm August 5 & 6. Registration deadline: July 22

MORGAN CONSERVATORY

5 **Tricky Books and Boxes, taught by Rhonda Miller**
10 am-4 pm August 5 & 6. Registration deadline: July 21
MORGAN CONSERVATORY

7 **Paper and Light: Making Art with Paper and Its Transparencies, taught by María Carolina Ceballos (VIRTUAL)**
5-8 pm EST. Registration deadline: July 24
MORGAN CONSERVATORY

11 **Good Health, Fine Art**
August 11 & 12
EDWARD E. PARKER MUSEUM OF ART

11 **Barbara Martin: Now and Then**
Opening reception 5-8 pm
Through October 7
BAYARTS SULLIVAN FAMILY GALLERY

11 **Walkabout Tremont**
5-10 pm
TREMONT NEIGHBORHOOD

11 **Nowstalgia**
This group show combines retro-indulgent fantasy with today's consumerist lifestyle. The participating draw their inspiration from past decades, infusing them with a futuristic style that plays havoc with our sense of time. They capture the chaos of Internet culture, while reminding us of a simpler time, and inspiring us to move forward, driven by the need for connectivity and escapism by reimagining the past.
Opening reception 6-9 pm
Through October 8
KAISER GALLERY

12 **Second Saturday**
EAST AVE MARKET & GALLERY, AKRON

12 **Screen Printing with Paper Pulp, taught by Margaret Craig**
10 am-4 pm August 12 & 13. Registration deadline: July 29
MORGAN CONSERVATORY

12 **Natural Dyes on Paper, taught by Maggie Latham**
10 am-4 pm August 12 & 13. Registration deadline: July 29
MORGAN CONSERVATORY

18 **Collaborage**
Through October 15
HEIGHTS ARTS

18 **Third Friday**
5-9 pm
78TH STREET STUDIOS

19 **Archival Hinging and Framing for Works on Paper, taught by Celeste Stauber**
10 am-4 pm. Registration deadline: August 5
MORGAN CONSERVATORY

22 **Family Album: Our Stories**

Human/Nature: The Painted Trompe L'Oeil Constructions of Ron Isaacs

Legacy: Getting to Give, Giving to Get

An American Journey: Watercolor Achievements from the CMA Collection
Through October 29
CANTON MUSEUM OF ART

22 **Papermaking with Common Milkweed, taught by Joanne Hoang (VIRTUAL)**
5-8 pm EST Tuesdays, August 22 & 29. Registration deadline: August 1
MORGAN CONSERVATORY

25 **CAN Fall Issue Launch Party**
INVIGORATE HOUGH

25 **Workshop Instructor Exhibition**
Opening reception 5-8 pm
Through September 22
MORGAN CONSERVATORY

26 **Louis Ross: The Memory Project**
Through September 30
ARTICLE GALLERY

26 **Medieval Girdle Book, taught by Fran Kovac**
10 am-4 pm August 26 & 27. Registration deadline: August 12
MORGAN CONSERVATORY

26 **Solar Printing, taught by Nanette Yannuzzi-Macias**
10 am-4 pm August 26 & 27. Registration deadline: August 12
MORGAN CONSERVATORY

28 **A Precarious Situation: Abstract works by Patty Flauto and Jenniffer Omaitz**
Through October 12
TRI-C WEST GALLERY

29 **QUEER PRINT + ZINE FAIR**
Noon-4 pm, outside Zygote Press
Free and open to the public.
ZYGOTE PRESS

29 **Cleveland Arts Prize Tour of The University Hospitals Ahuja Medical Center**
Led by curator Tom Huck, featuring CAP winner Douglas Max Utter
6:30-9 pm
UH AHUJA MEDICAL CENTER

THANK YOU THANK YOU THANK YOU

CAN Journal depends on a broad base of support to provide this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2023 CAN begins its second decade serving as the region's most trusted source for news of the visual arts. The organization is marking the occasion by the establishment of archiving partnerships with libraries and other collecting institutions to ensure the future of this cultural record, and to prepare for the future. CAN continues to build upon a commitment to provide an inclusive forum, and to bring readers feature coverage, artist profiles, interviews, reviews, and art news.

WE ARE PROFOUNDLY GRATEFUL TO THE VISIONARY PEOPLE AND ORGANIZATIONS WHO HAVE CONTRIBUTED TO THIS EFFORT.

We make every effort to keep this list as up-to-date and accurate as possible. We apologize for any omissions.

You can help us grow by making a tax-deductible donation to CAN at any time. Go to CANjournal.org to make your gift online, or contact Development Director Leah Trznadel (leah@CANjournal.org), or mail your check to Collective Arts Network, PO Box 771748, Lakewood, OH 44107.

$75,000+

The George Gund Foundation

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Cuyahoga Arts & Culture
Cuyahoga County
Ohio Arts Council

$10,000+

Bill Busta & Joan Tomkins
Char & Chuck Fowler Family Foundation
Wallace Lanci

$5,000+

The Andrews Foundation

$1,000+

David Burke
Joseph D. Carney & Associates
cARTa
Dominion Energy Charitable Foundation
John Farina & Adam Tully
Jon Logan, DPM
O'Neill Healthcare
Graffiti Heart
Karen Petkovic
Hilary Spittle

$500+

Bette Bonder
Ursula Korneitchouk
Suzan & Edward Kraus
Kath Sonnhalter
Neil & Amy Viny
Meredith and Michael Weil

$250+

James Anderson & David Wittkowsky
David & Eleanor Bergholz
Shaker Community Gallery
Janice Driesbach
Gray Haus Studios
Mona & Robert Kolesar
Jack & Linda Lissauer
Liz Maugans & John Bando
Charles & Patricia Mintz
Mark Mistur
Jerold Smith
Robert Taylor & Theodore Nowick
Susan & Dean Trilling
Larry Waldman
Patrick & Jeanne Walker

$100+

Harriet Moore Ballard
Cathy Barber
Kathy & Dennis Barrie
Jennifer Bivens
Melissa English Campbell
Kimberly Chapman
Emily Cole
Donna Coleman & Jeffrey Mumford
Vincent D'Abate
Raymond Dean
Charles & Fran Debordeau
Mary Kay DeGrandis & Ed Donnelly
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Peter & Barbara Galvin
Nina Gibans
Marcia & Woody Hall
Jane Hammond & Ellen Strong
Dale Heinen
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John Howitt
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Mary Ann Katzenmeyer
Kelvin & Eleanor Smith Foundation
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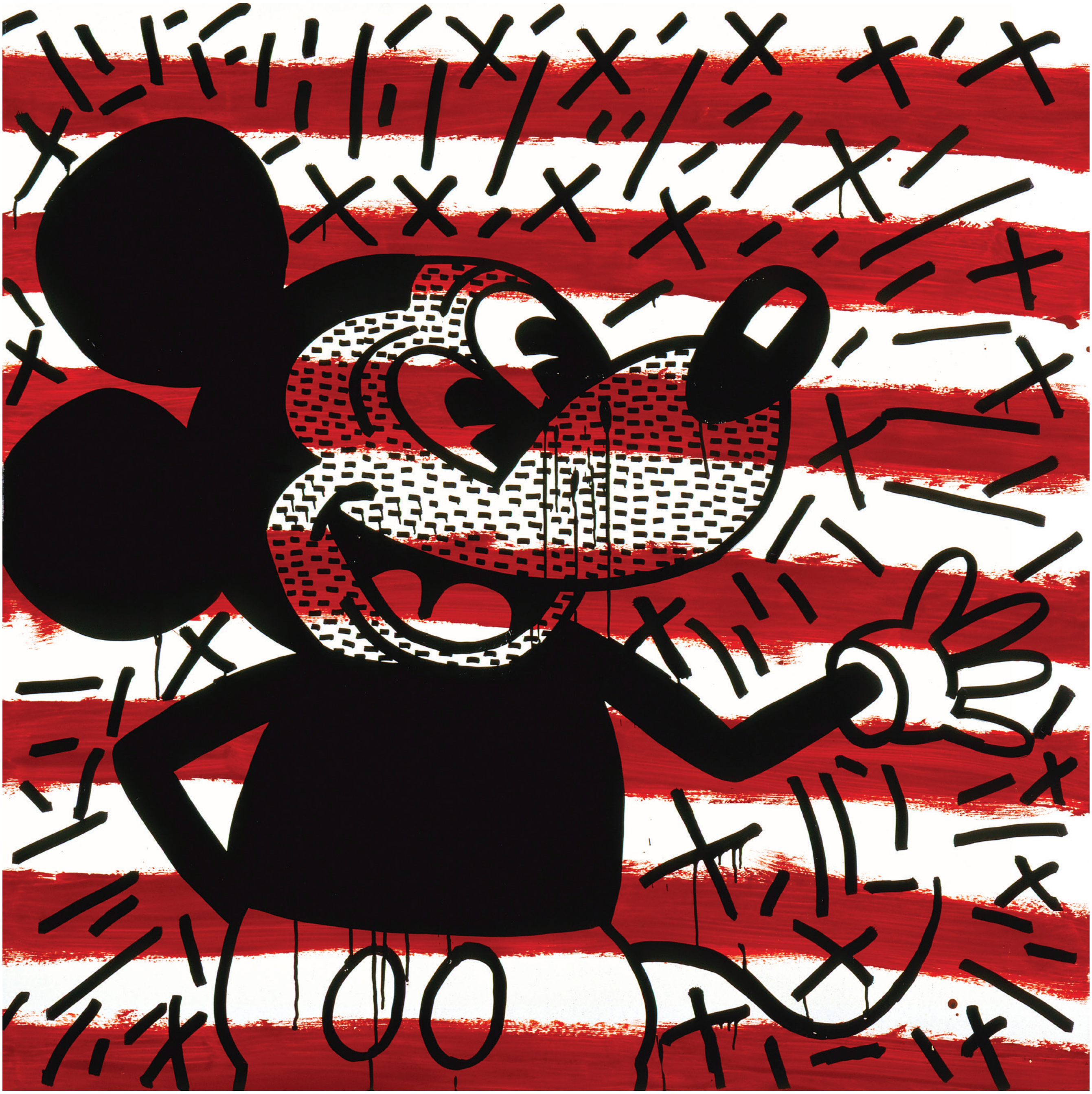

Keith Haring. *Untitled*, 1981. Enamel on fiberboard. Collection of the Rubell Museum. Keith Haring artwork copyright © Keith Haring Foundation

KEITH HARING:
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Cyra (Gown and Cape), “L’Ascension” Fall 2022 (detail), 2022. Maison Yeya (Emirati, est. 2006). Yasmine Yeya (Egyptian, b. 1981). Tulle, crepe, horsehair, metal. Image courtesy of Maison Yeya.
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